

Zweiter Band.

Zur

Geschichte des Orgelspiels

im

14. bis 18. Jahrhundert.

Von

A. G. Ritter.

2 Bände gleichen Formats. Text und musikalische Beispiele.

Band II: Musikalische Beispiele.



Leipzig, 1884.
Max Hesse's Verlag.





Inhalt des II. Bandes.

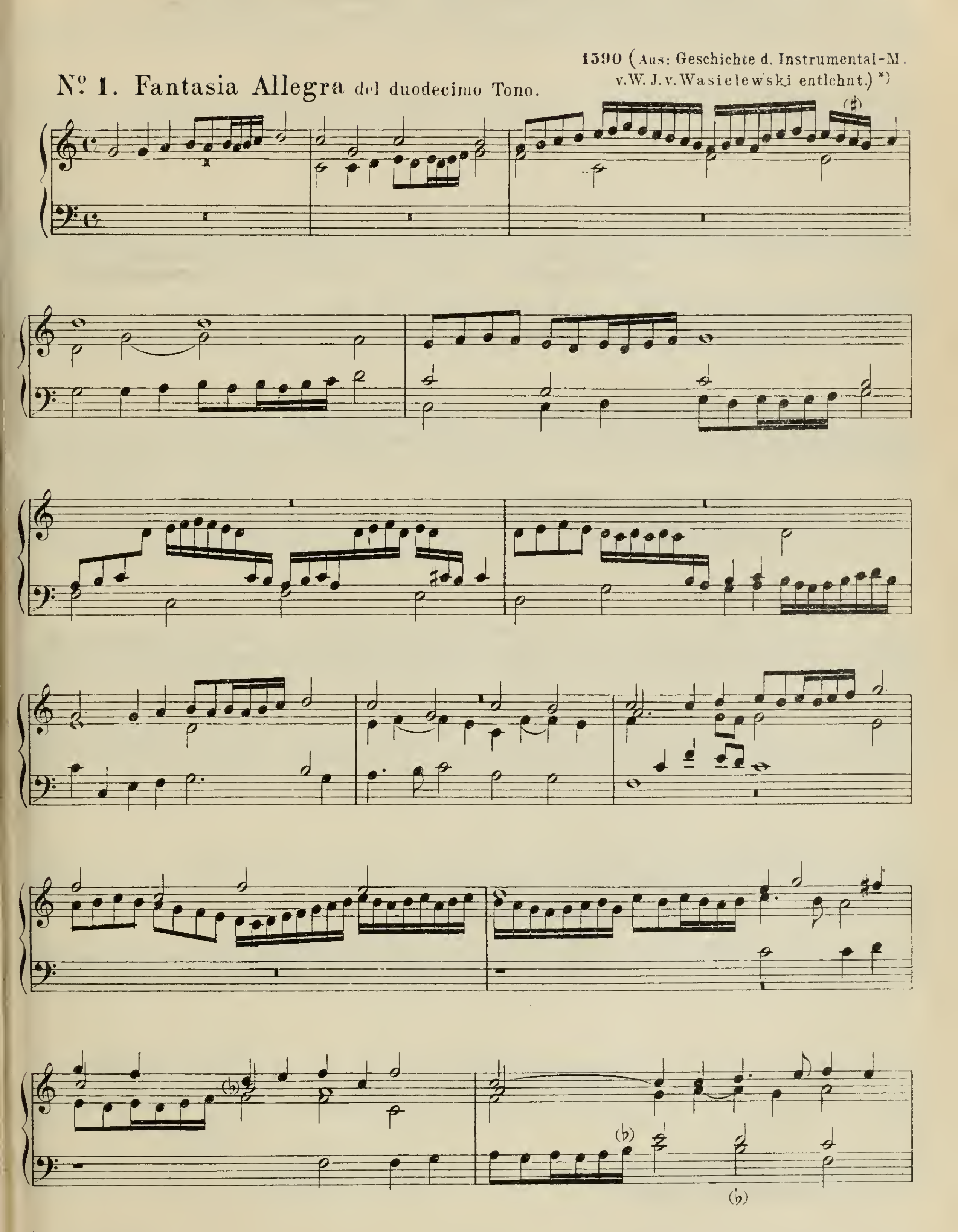
Musikalische Beispiele.

Andrea Gabrieli.*)

um 1520-1586.

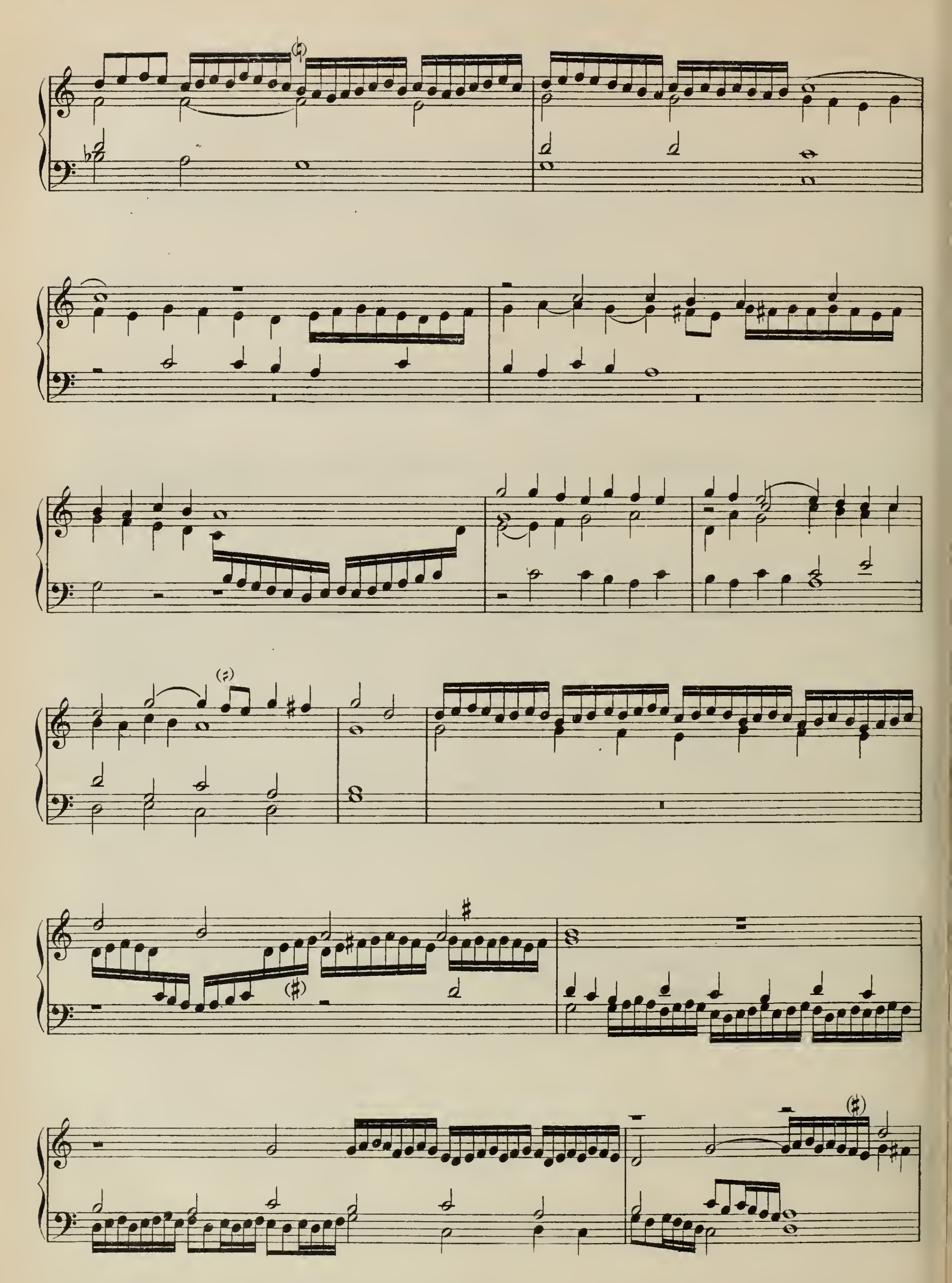
No. 1. Fantasia Allegra del duodecimo Tono.

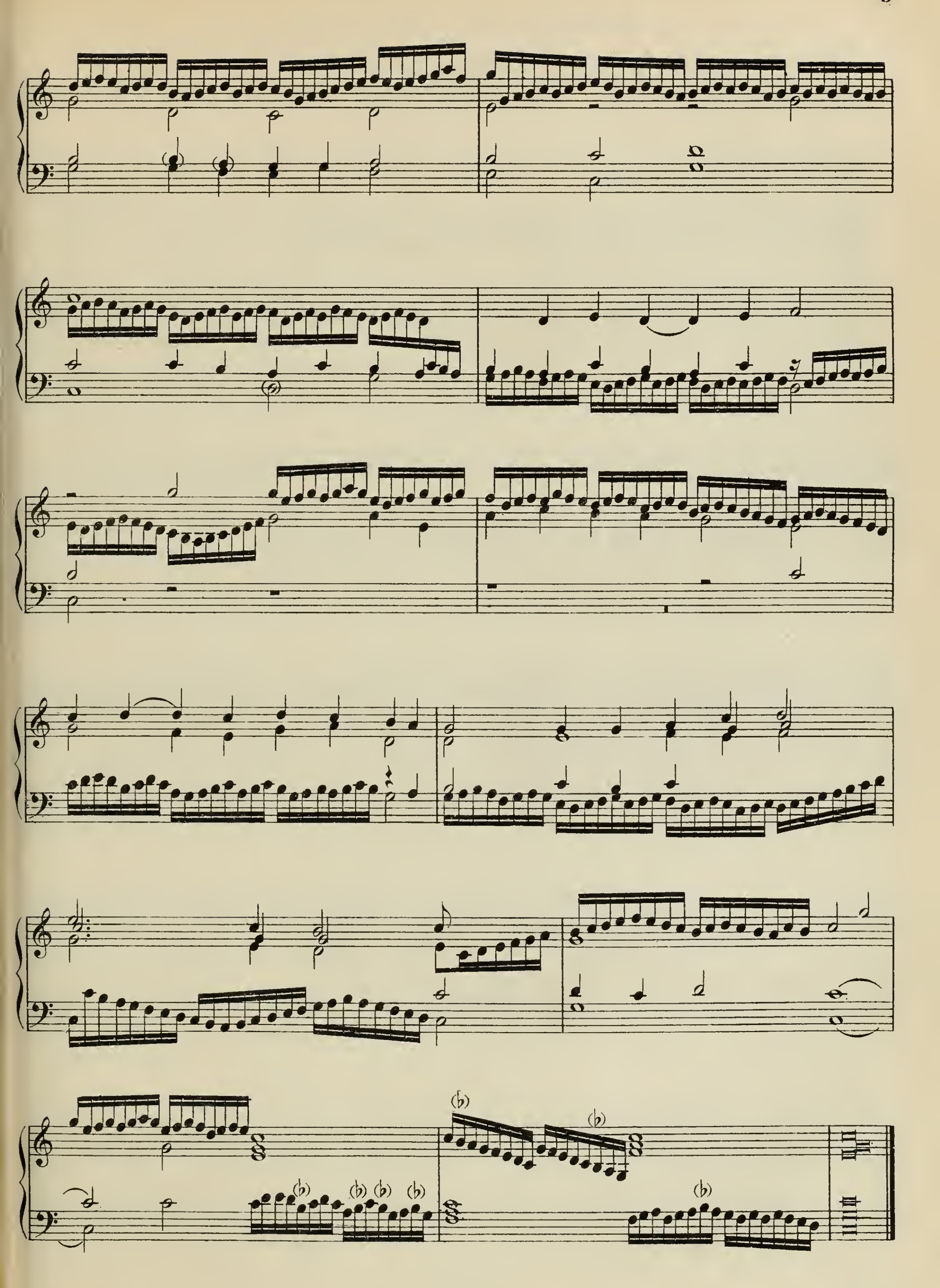
1590 (Aus: Geschichte d. Instrumental-M. v.W. J. v. Wasielewski entlehnt.) *)



*) I, 20. **) I, 21.

Stich u. Druck v. F. W. Garbrecht's Nachf., Oscar Brandstetter, Leipzig.

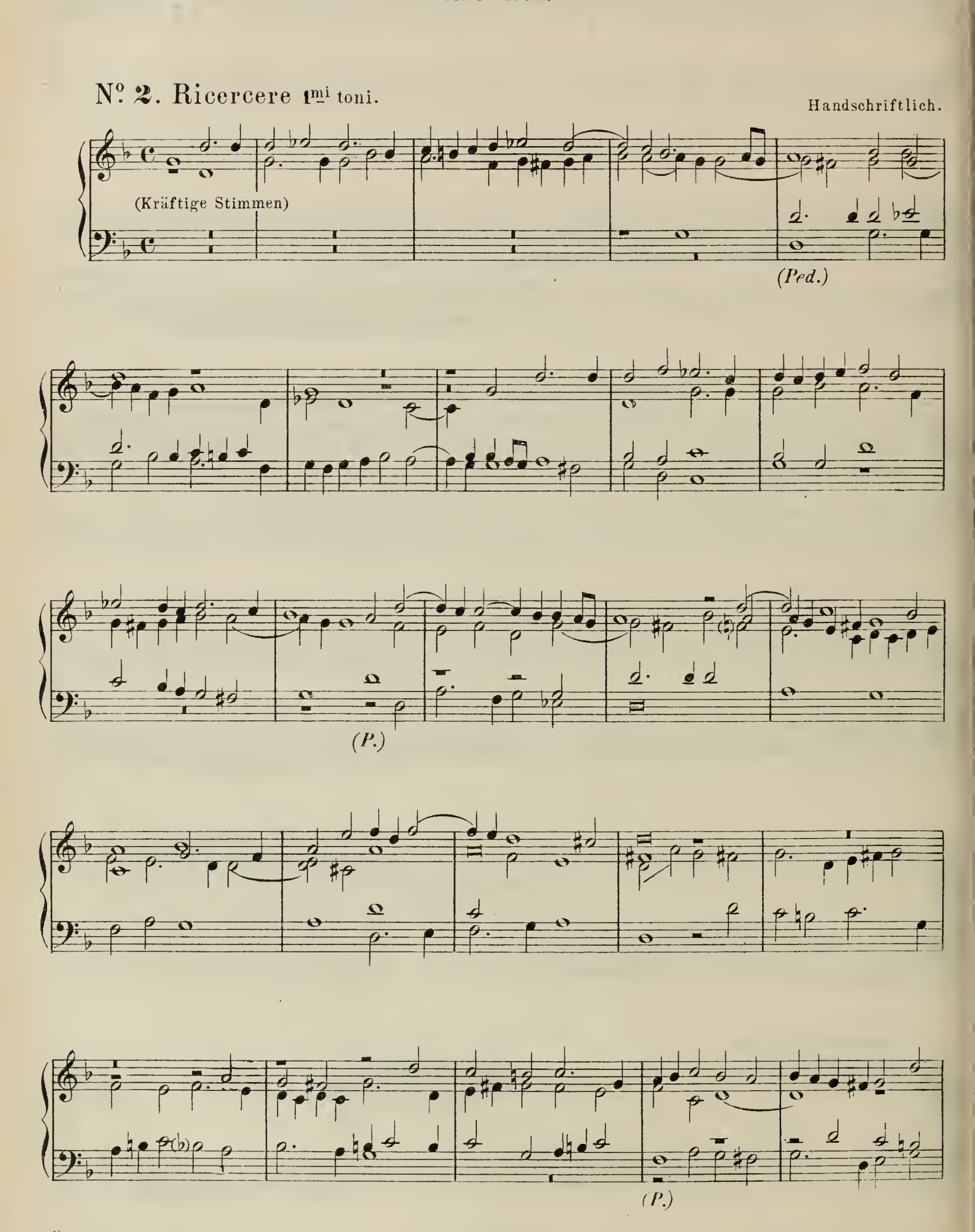




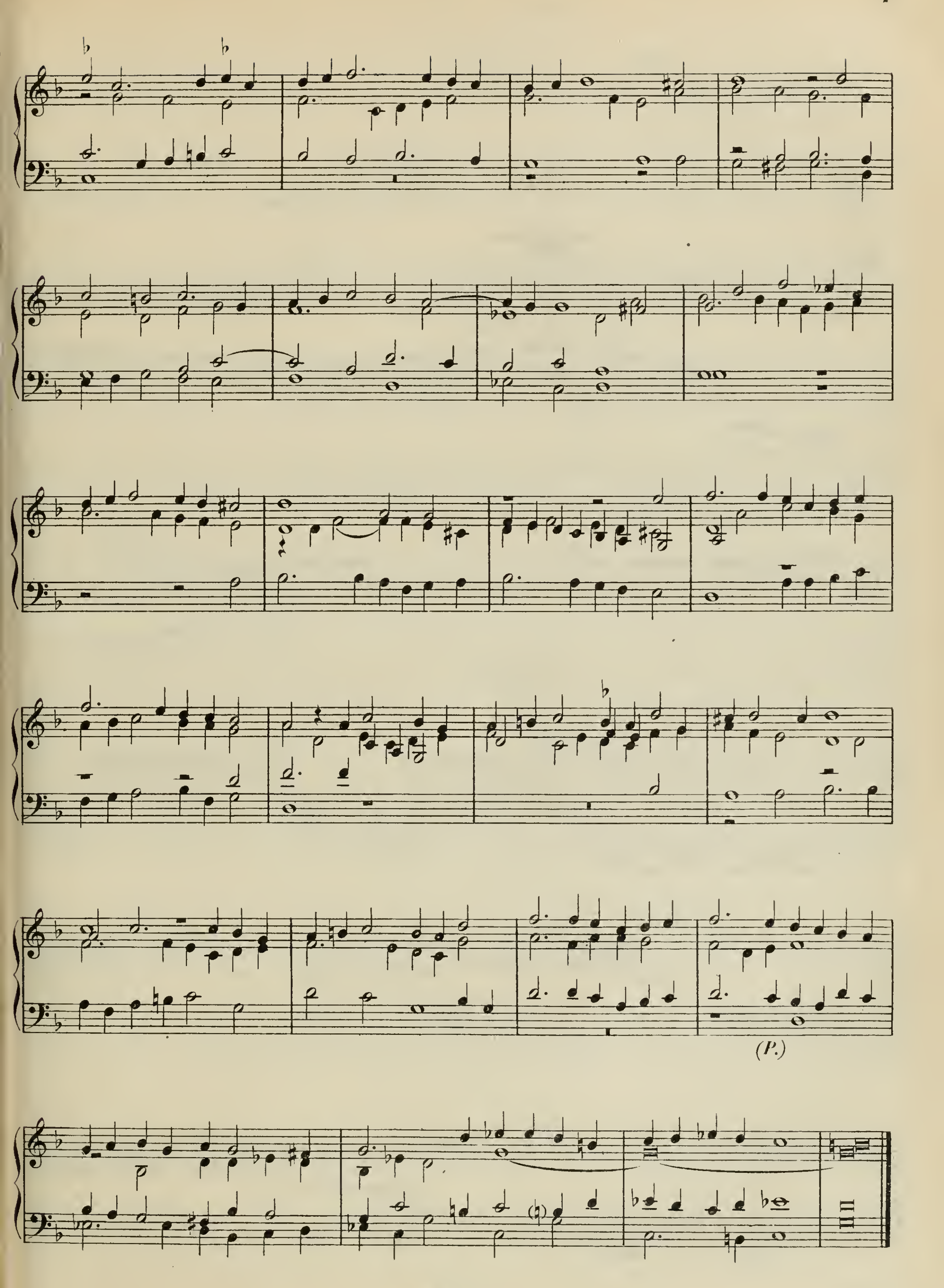
Pierluigi da Palestrina.*)

Componist der päpstl. Capelle in Rom.

1524 – 1594.



*) S. 22.
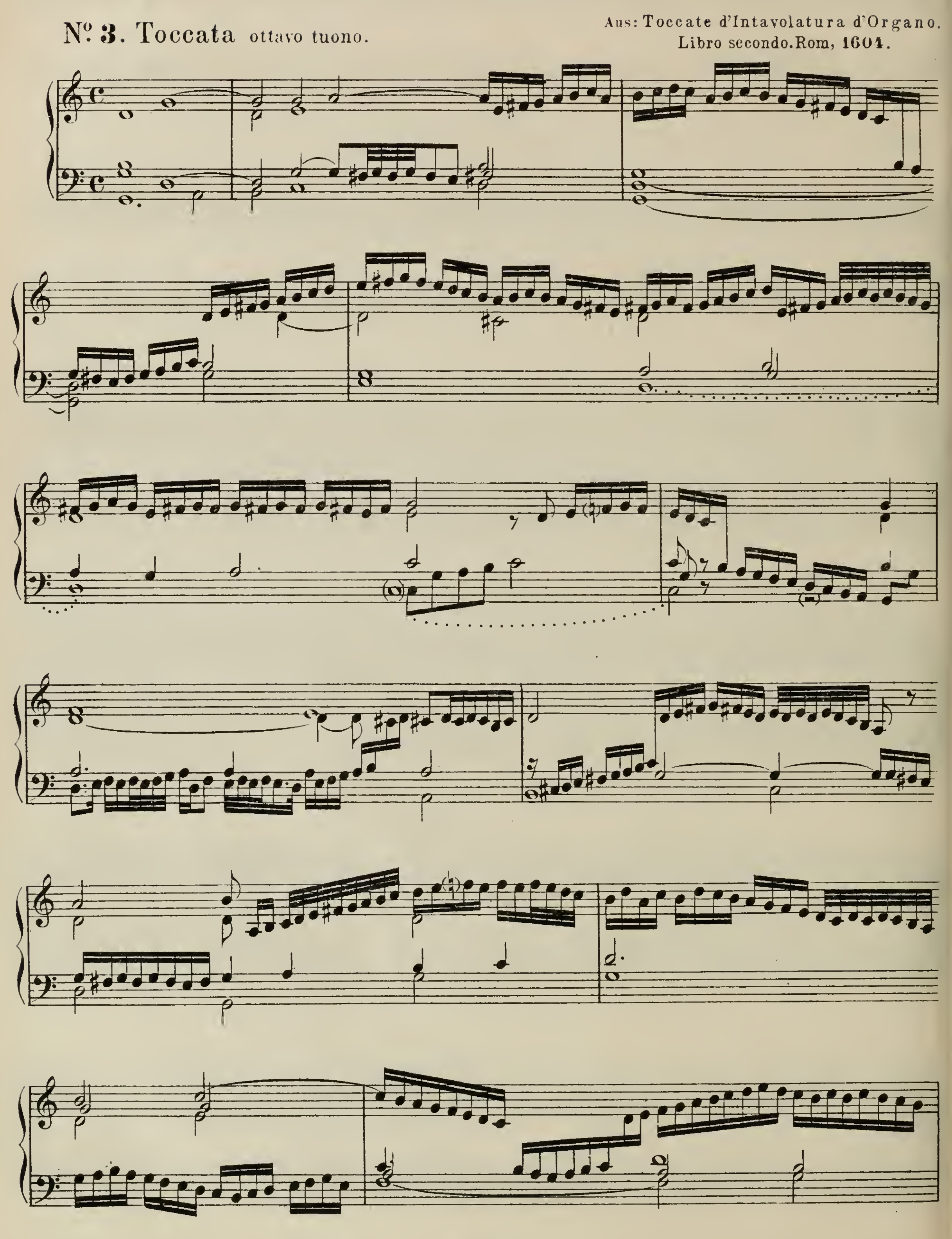

(P.)

Claudio Merulo,*)

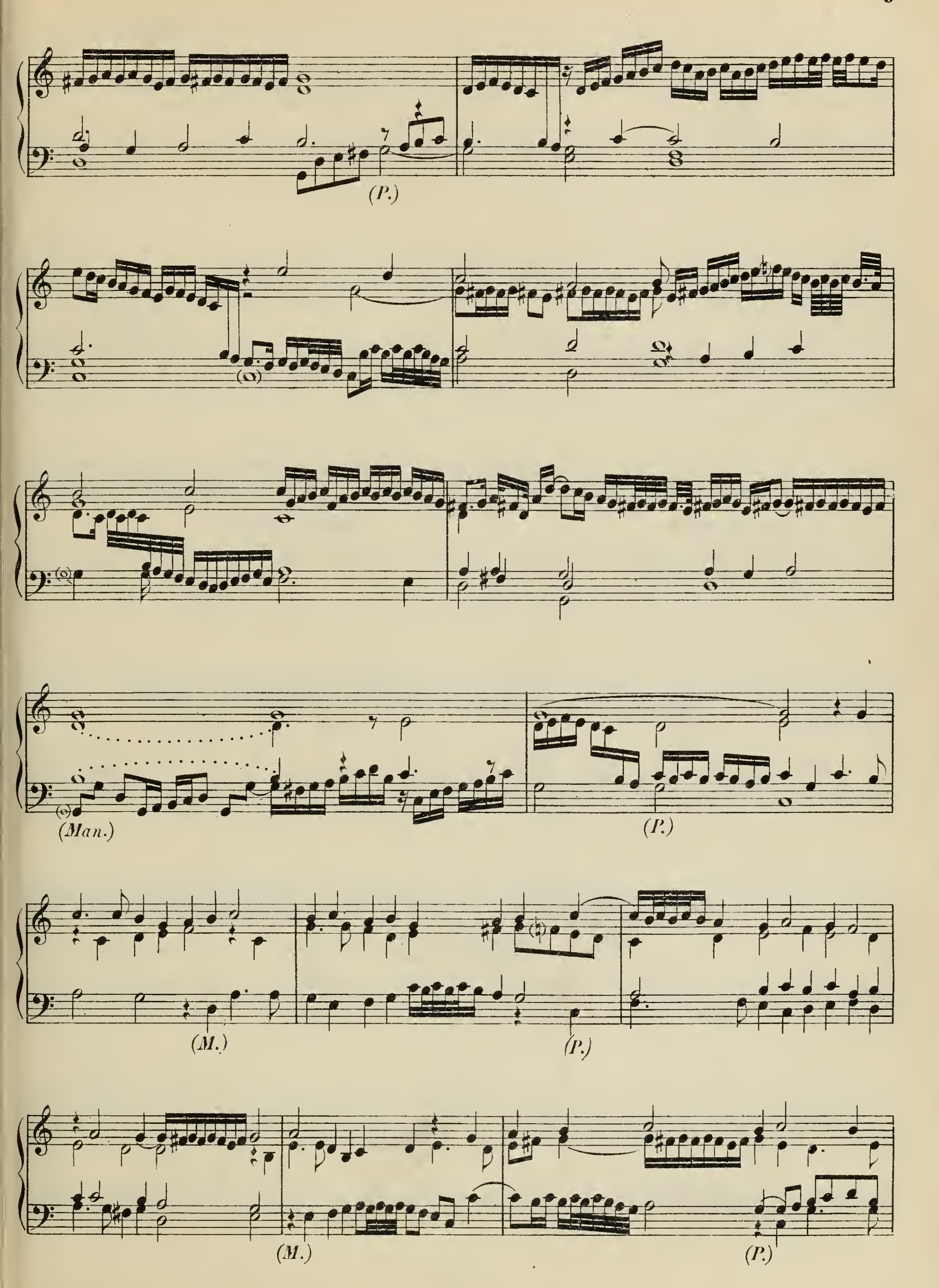
Organist zu Parma.
1533-1604.

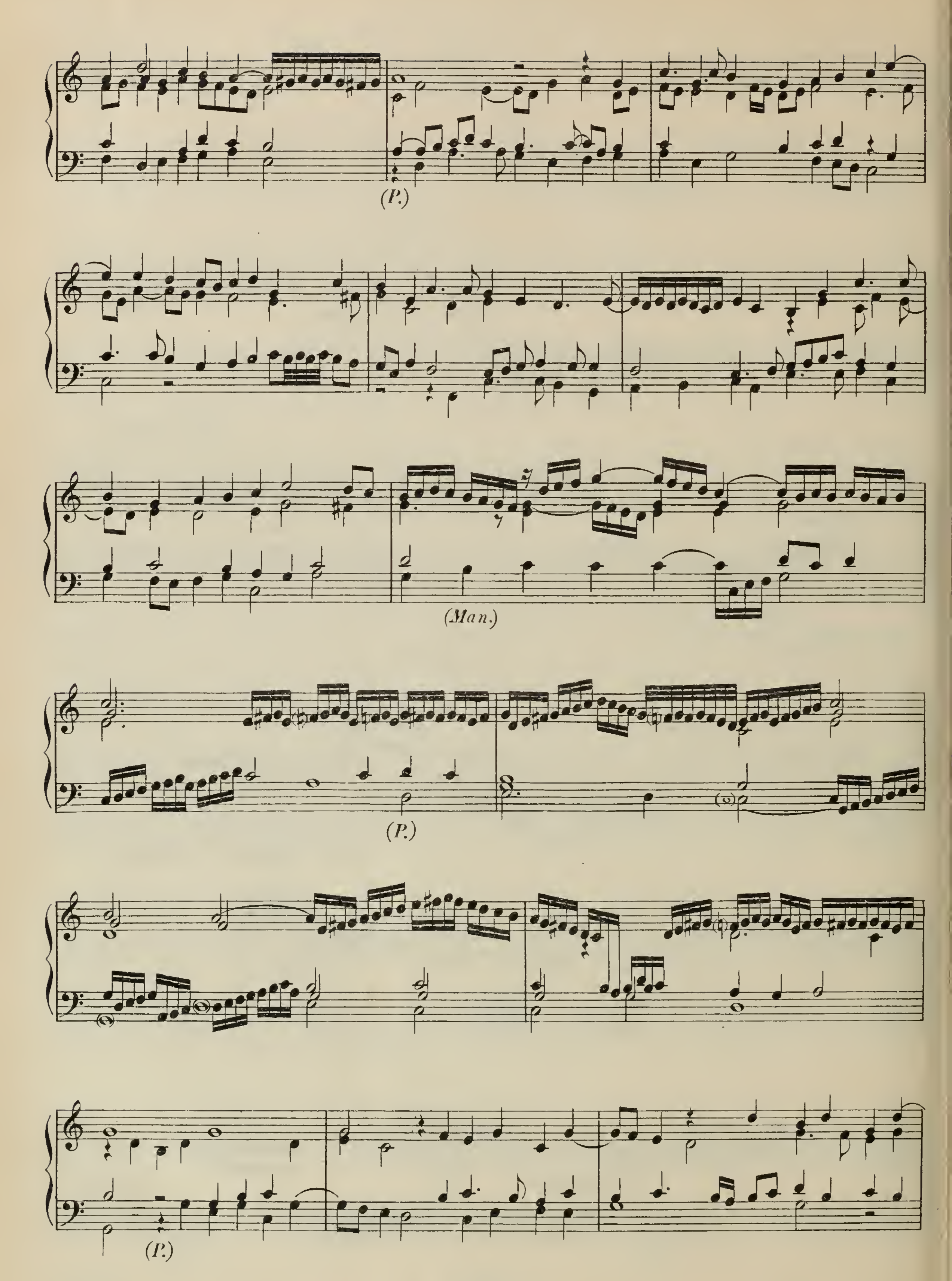
Nº 3. Toccata ottavo tuono.

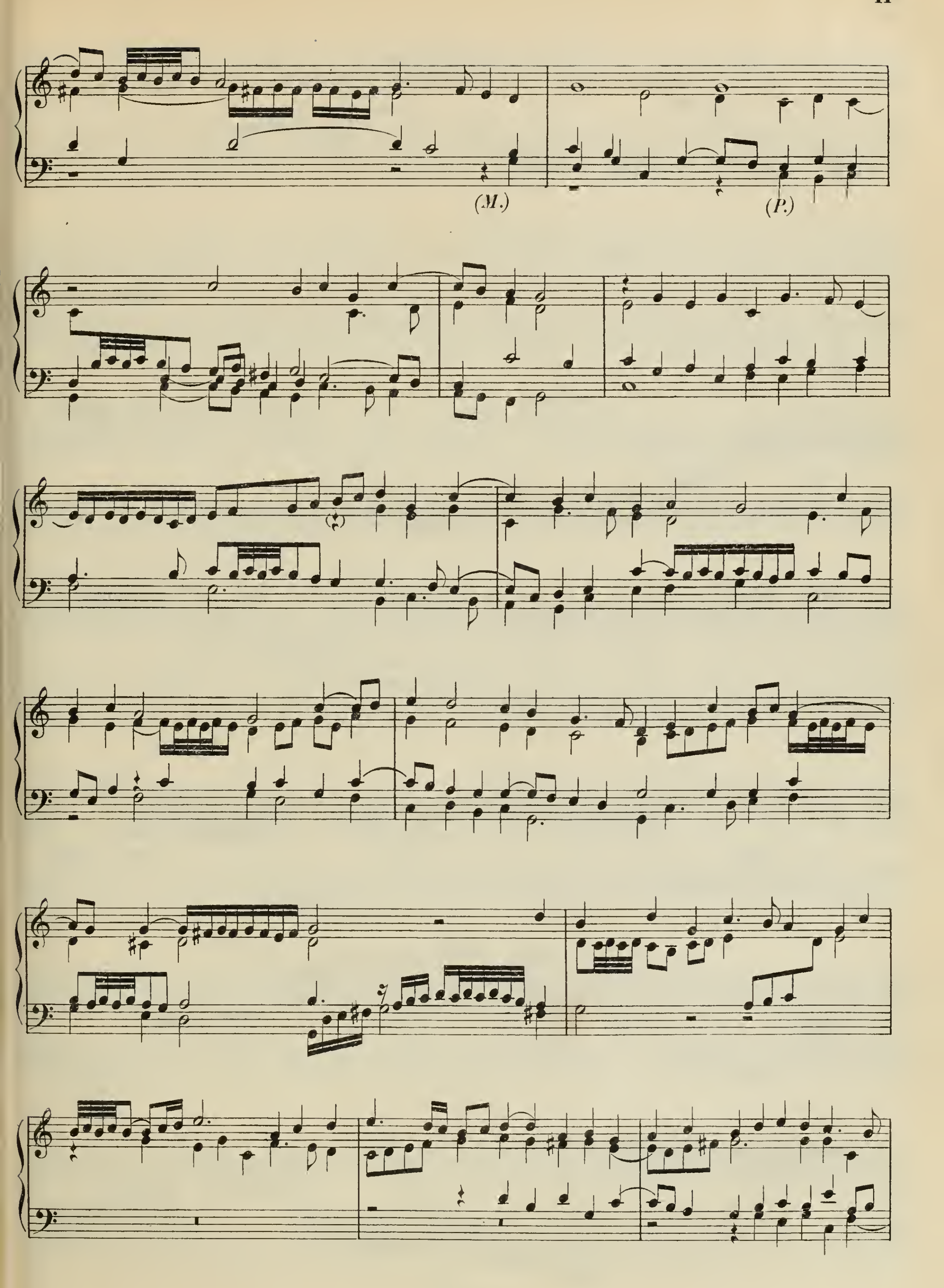
Aus: Toccate d'Intavolatura d'Organo.
Libro secondo. Rom, 1604.

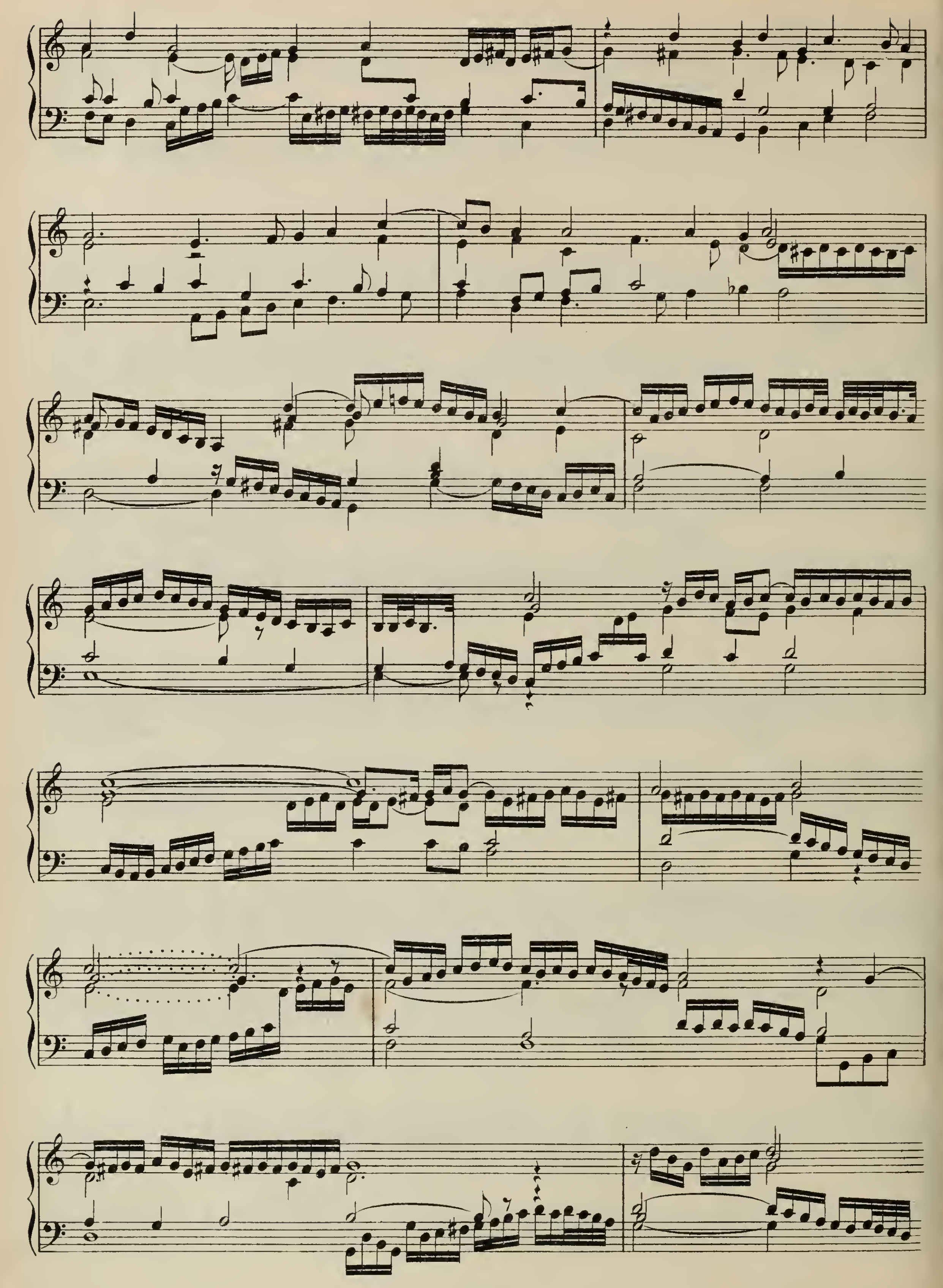


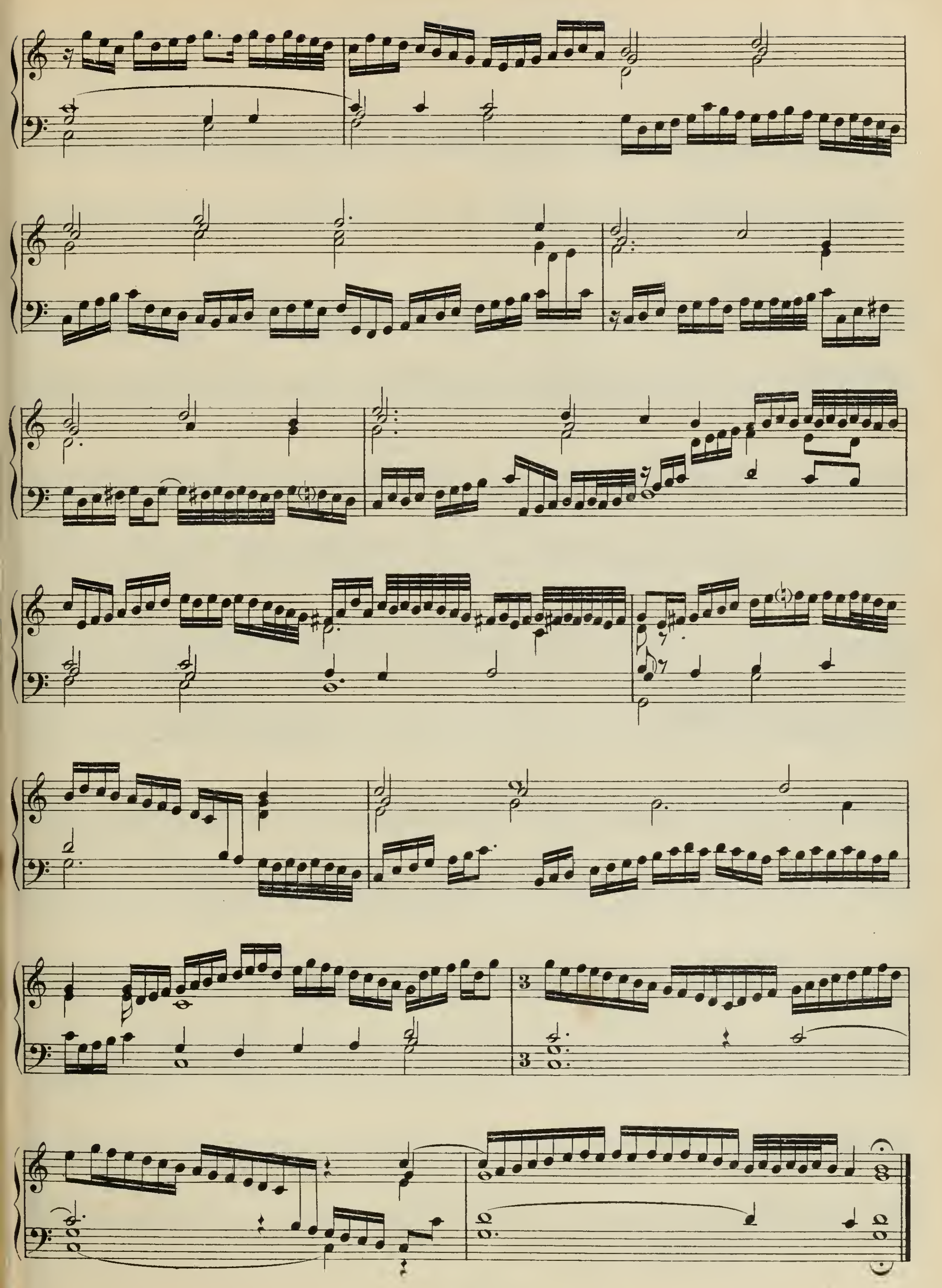
*) S. 22.


(P.)
(Man.)
(P.)
(M.)
(P.)
(M.)
(P.)


(P.)
(Man.)
(P.)
(P.)


(M.)
(P.)



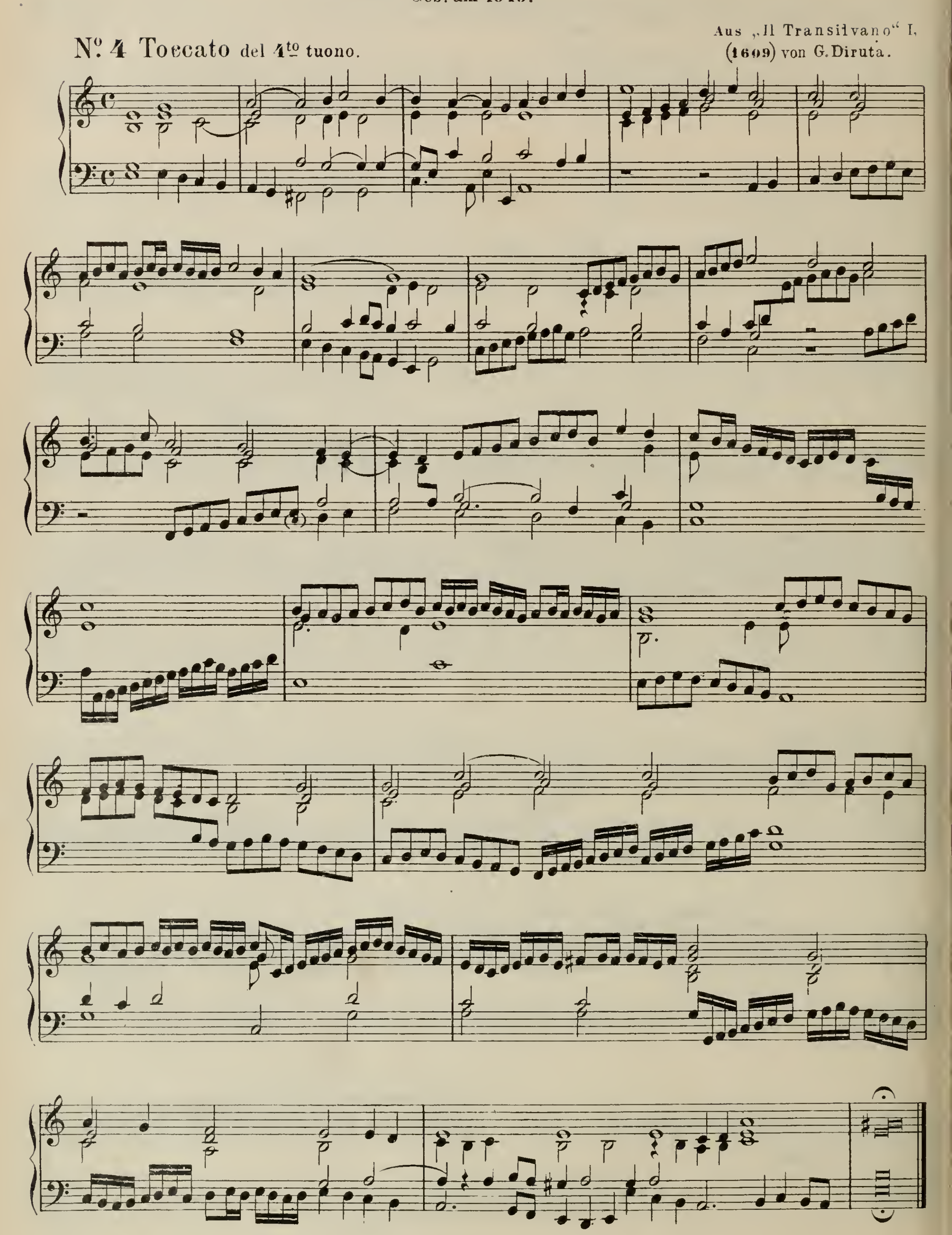

3
3

Luzzasco Luzzaschi, *)

(Capellm. u. Organist zu Ferrara)
Geb. um 1545.

Aus „Il Transilvano" I. (1609) von G. Diruta.

N° 4 Toccato del 4to tuono.

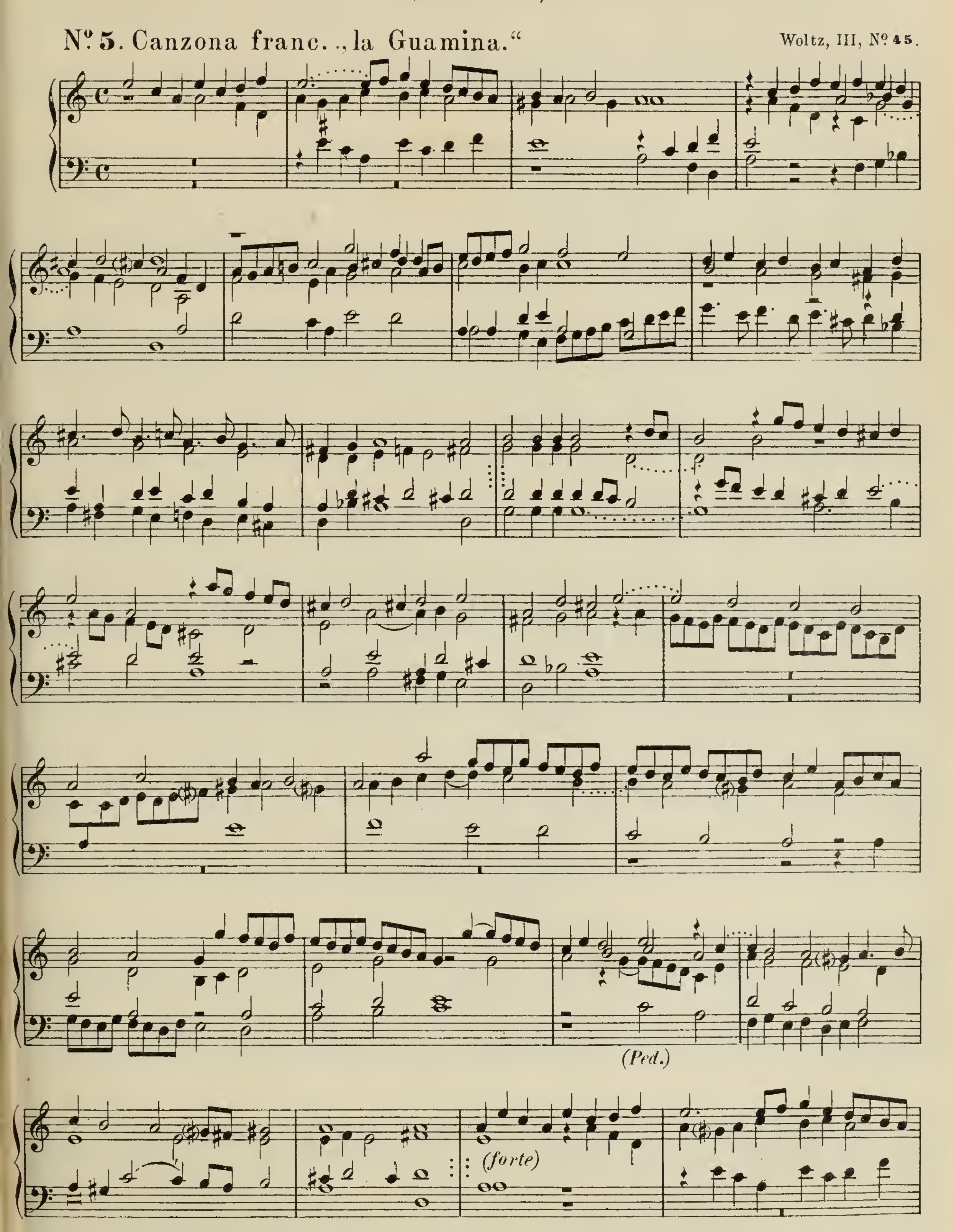


Gioseffo Guammi, *)
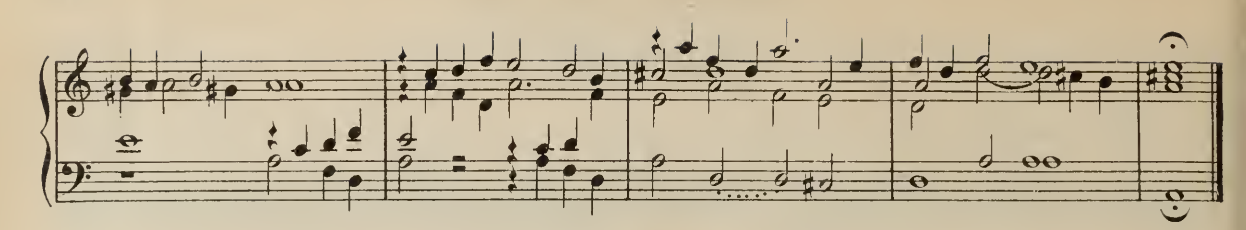
Organist in Venedig.
(geb. um 1550.)

Nº 5. Canzona franc. „la Guamina.“

Woltz, III, Nº 45.



*) S. 24.



Giacomo Brignoli *)

Geb. um 1550.

Nº 6. Fuga (Canzona franc.)

B. Schmid jun. Tabulaturbuch, 1607. (Nº 74.)

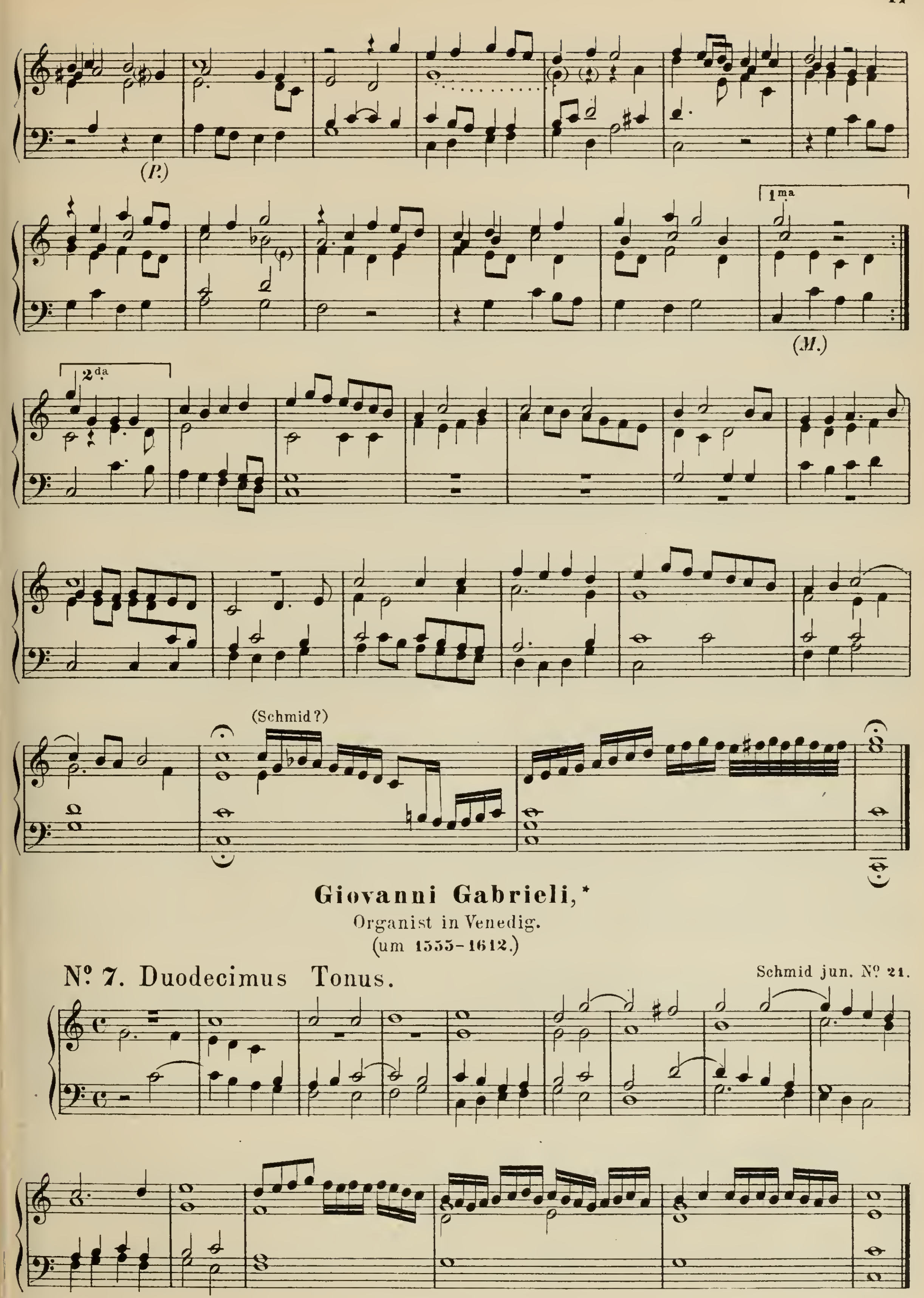
(Ped.)

(Man.)

(P.)

(M.)

*) S. 24.

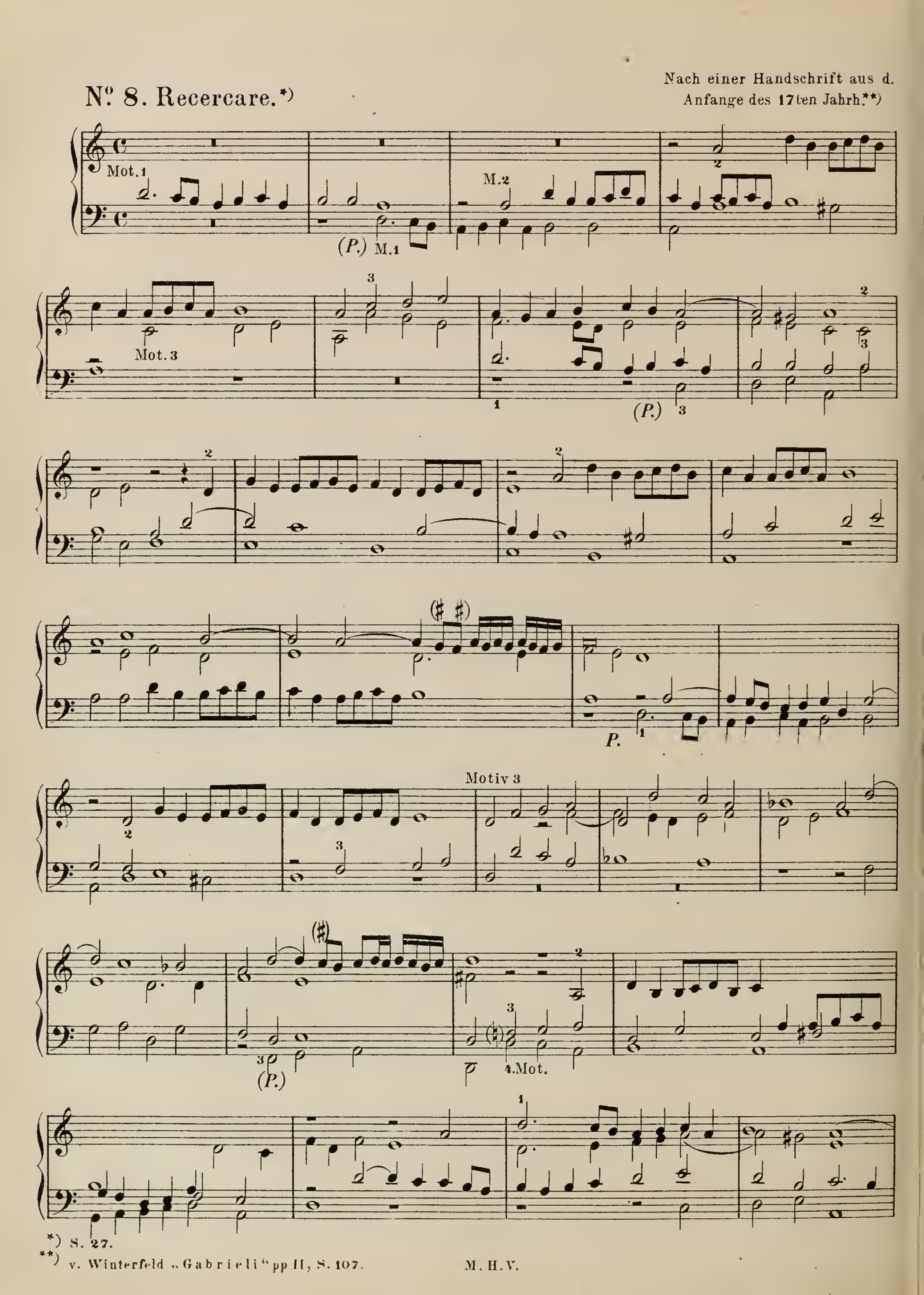


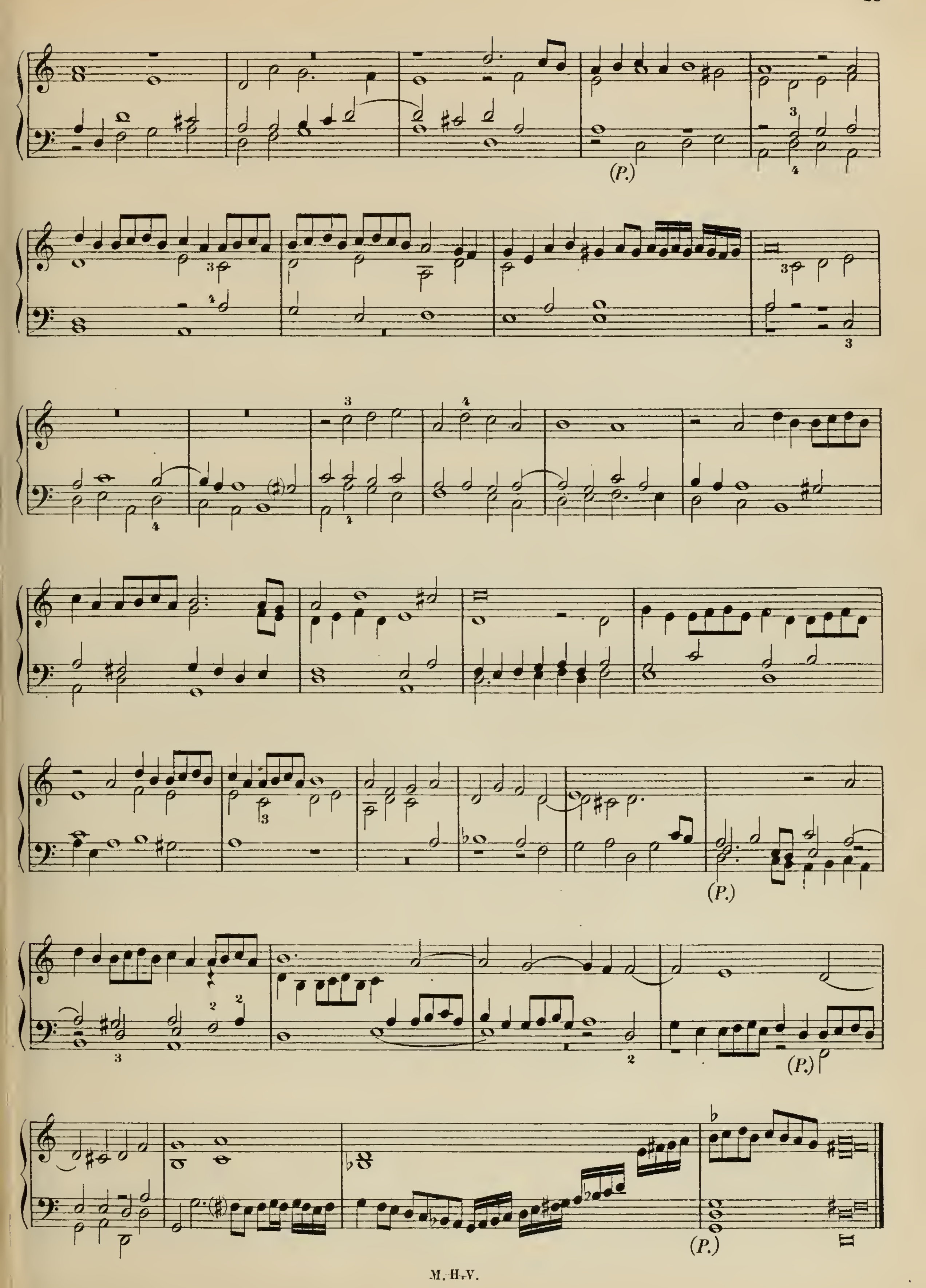
Giovanni Gabrieli,*
Organist in Venedig.
(um 1555–1612.)

Nº 7. Duodecimus Tonus.

Schmid jun. Nº 21.

*) S. 25, 26.


Nº 8. Recercare.*)
Nach einer Handschrift aus d. Anfange des 17ten Jahrh.**)
Mot. 1
M. 2
(P.) M. 1
Mot. 3
(P.)
P.
Motiv 3
(P.)
4. Mot.
*) S. 27.
**) v. Winterfeld „Gabrieli“ pp II, S. 107.
M. H. V.

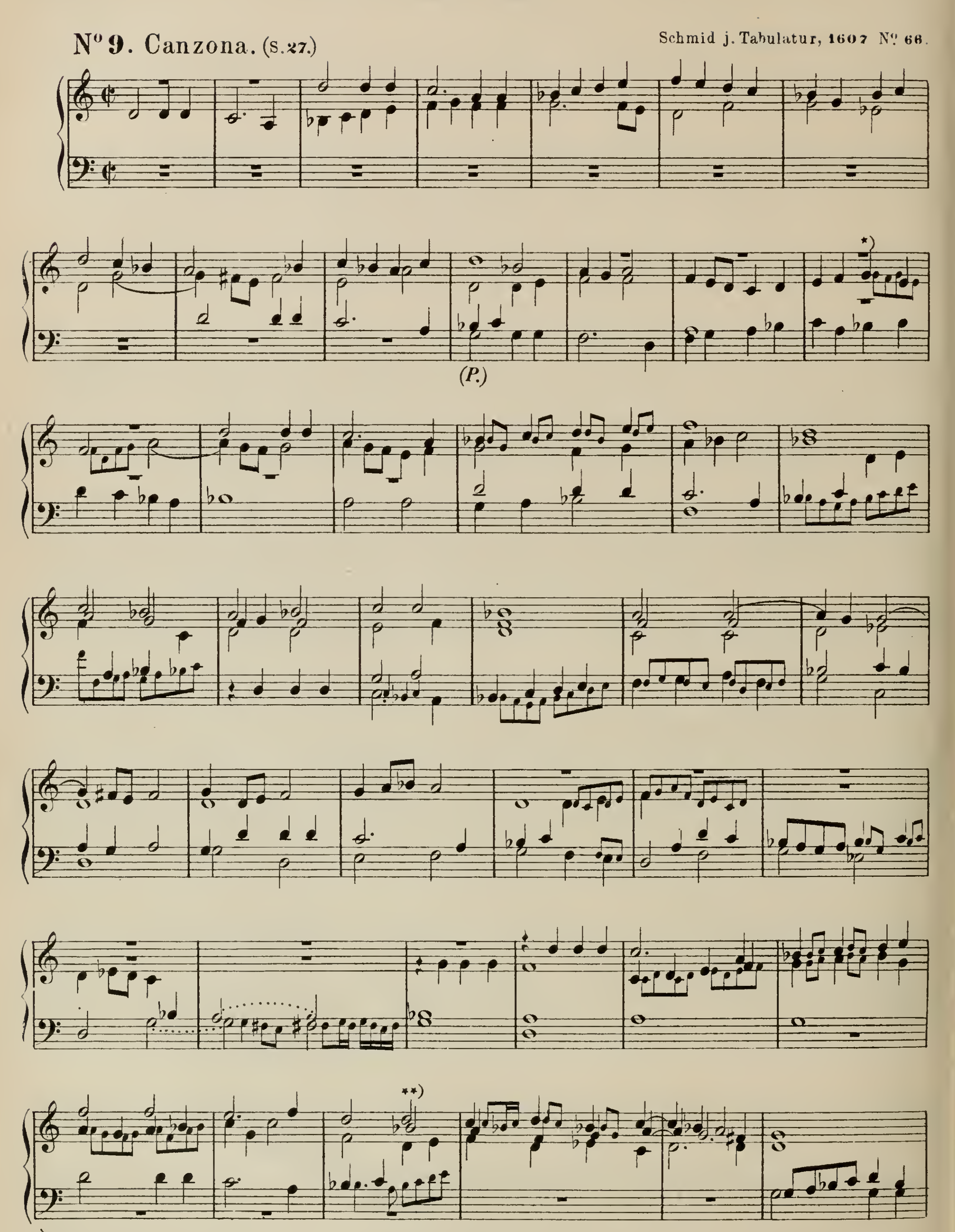

(P.)
(P.)
(P.)
(P.)

Cristofanno Malvezzi,

Capellm. zu Florenz.
Geb. um 1560.

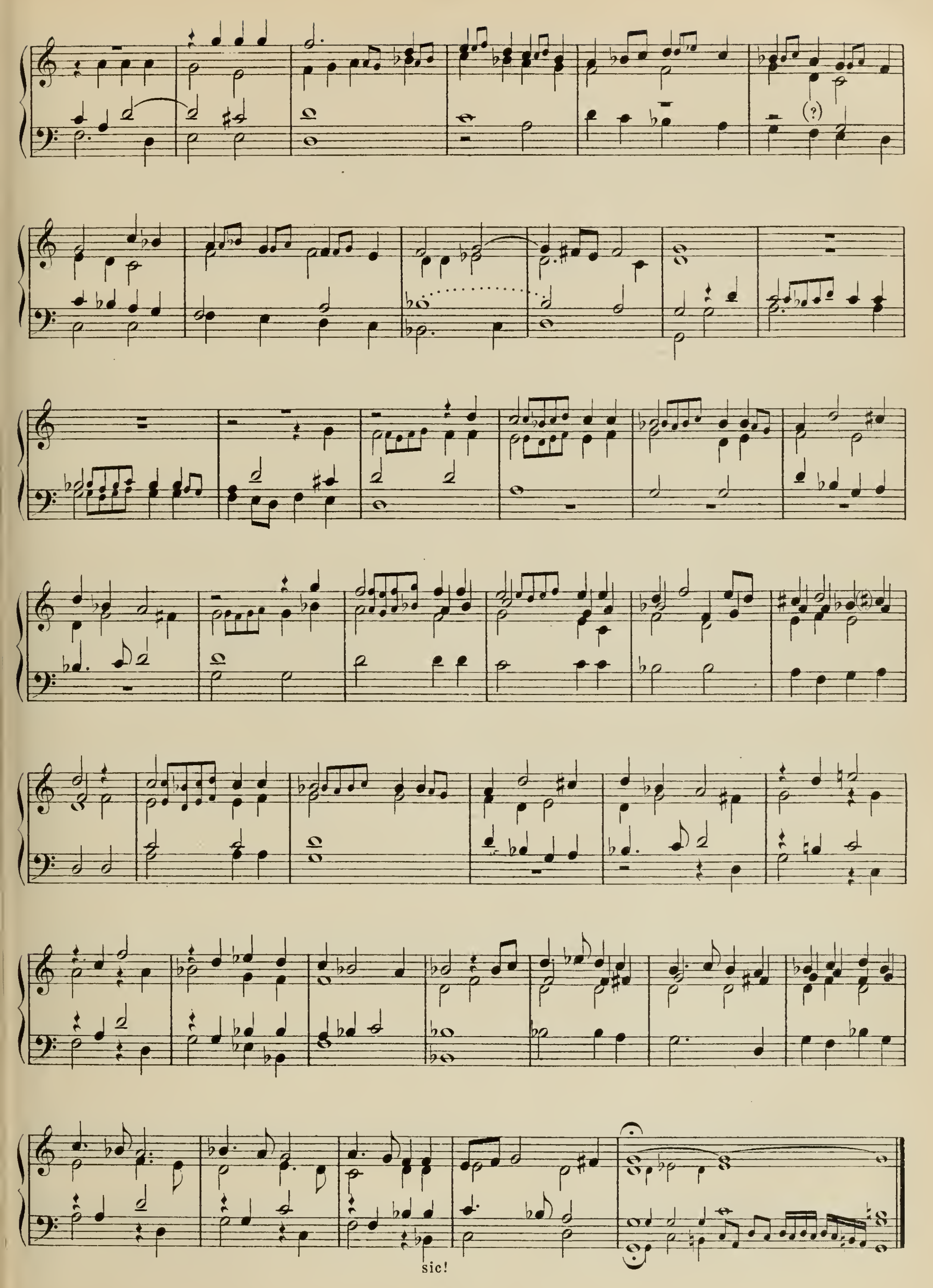
Nº 9. Canzona. (S. 27.)

Schmid j. Tabulatur, 1607 Nº 66.



*) Die kleinen Noten geben die von Schmid j. eingeschobenen Coloraturen.

**) Schmid j. hat g – nicht b – im Alt. Die Vergleichung mit ähnlichen Stellen führt zu b, als dem Richtigeren. M. H. V.


(?)
sic!

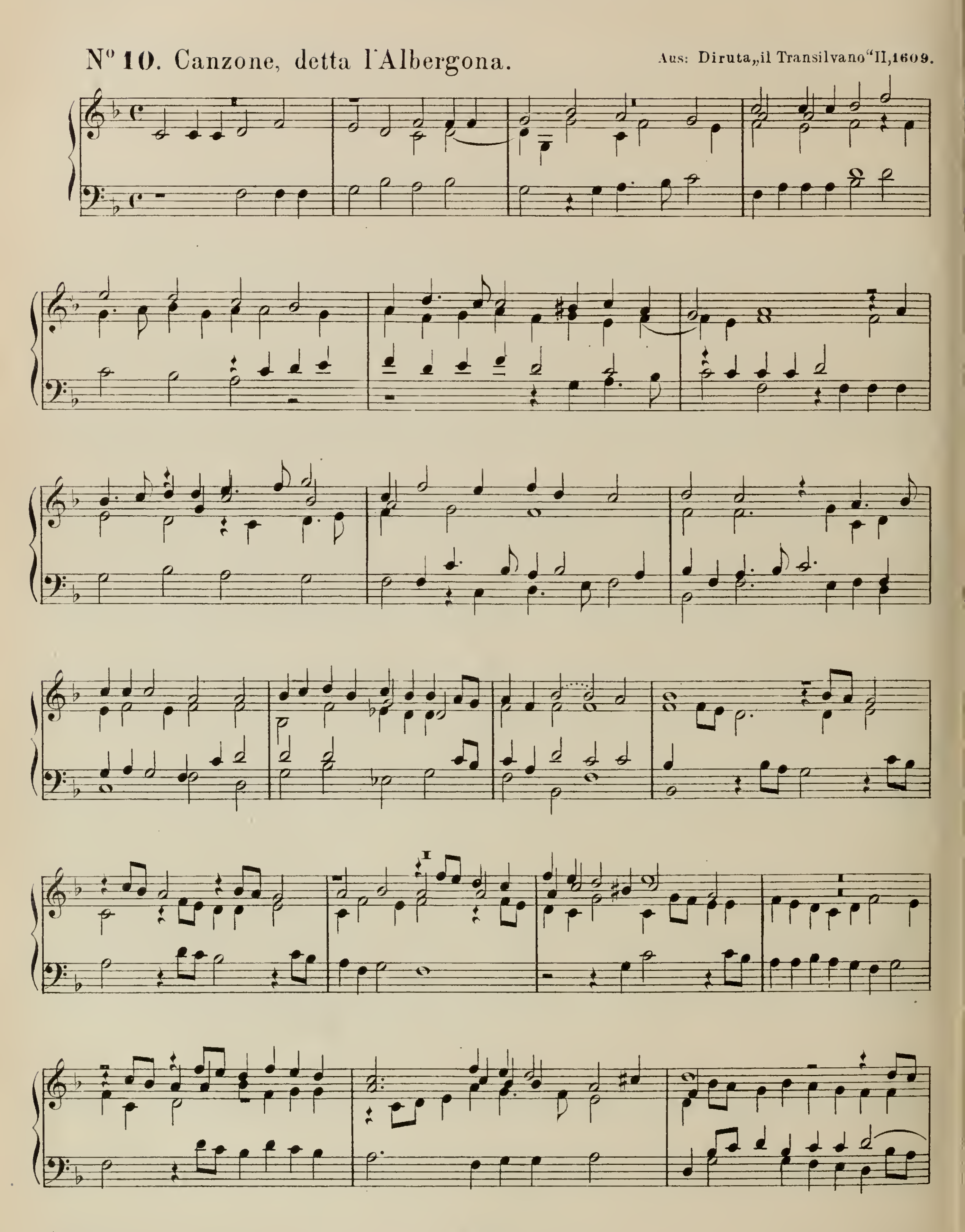
Antonio Mortaro.*)

Organist zu Novara.

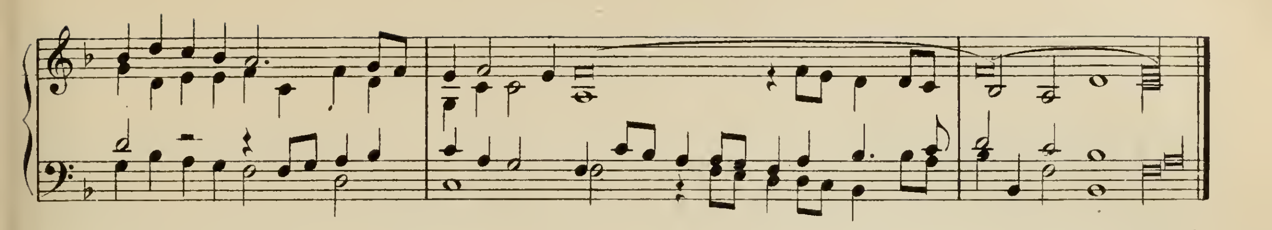
†1619.

No 10. Canzone, detta l'Albergona.

Aus: Diruta „il Transilvano" II, 1609.



*) S. 27.



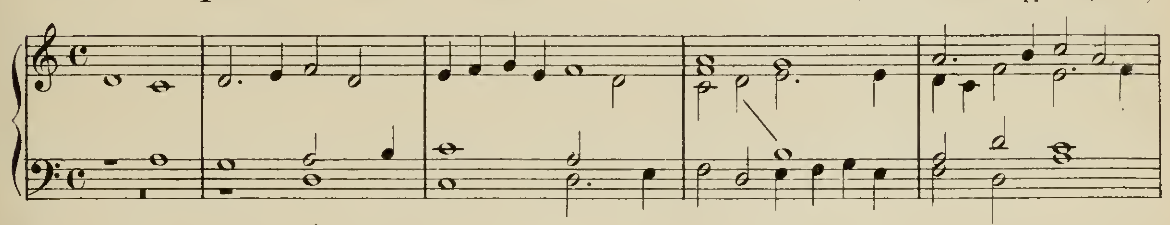
Girolamo Diruta,*)
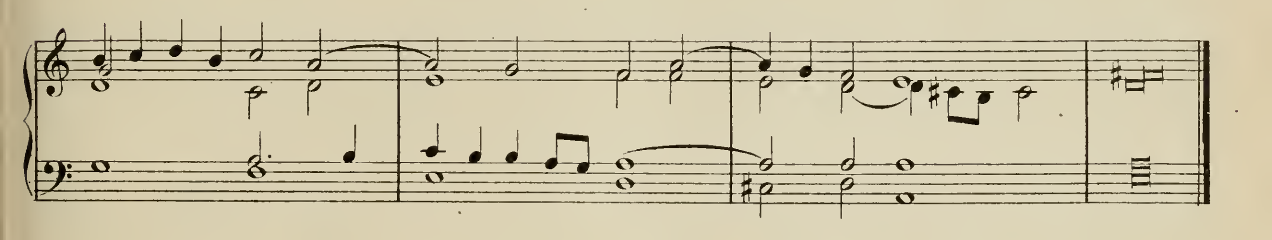
Organist in Chioggia bei Venedig.
(geb. um 1560.)



Nº 11. Ut queant laxis (1mo tuono).
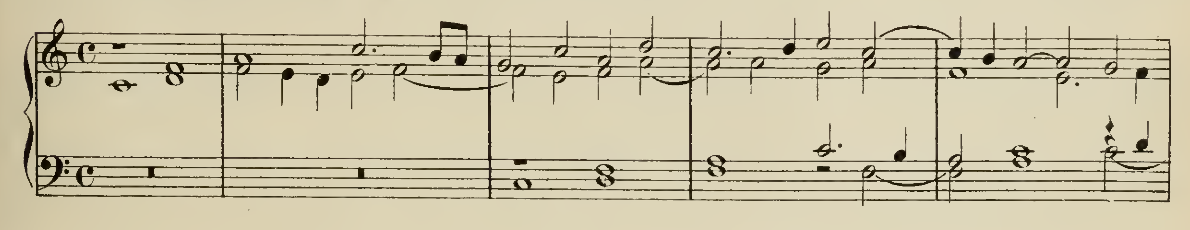
„Il Transilvano pp“ II (1609)
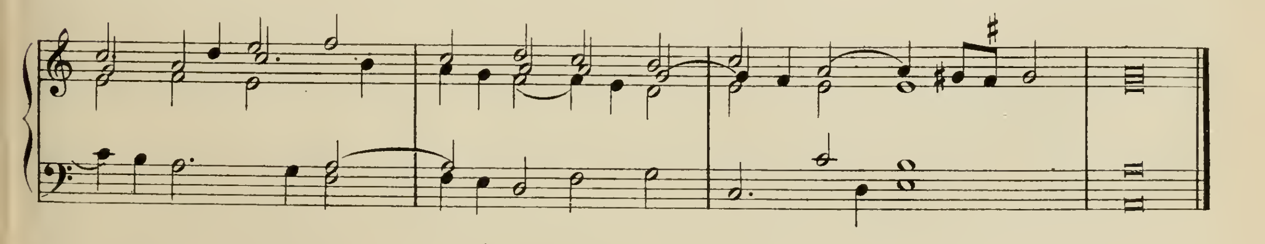




Nº 12. Magnificat (5to T.) nelli tasti naturali.

Ebendaher.





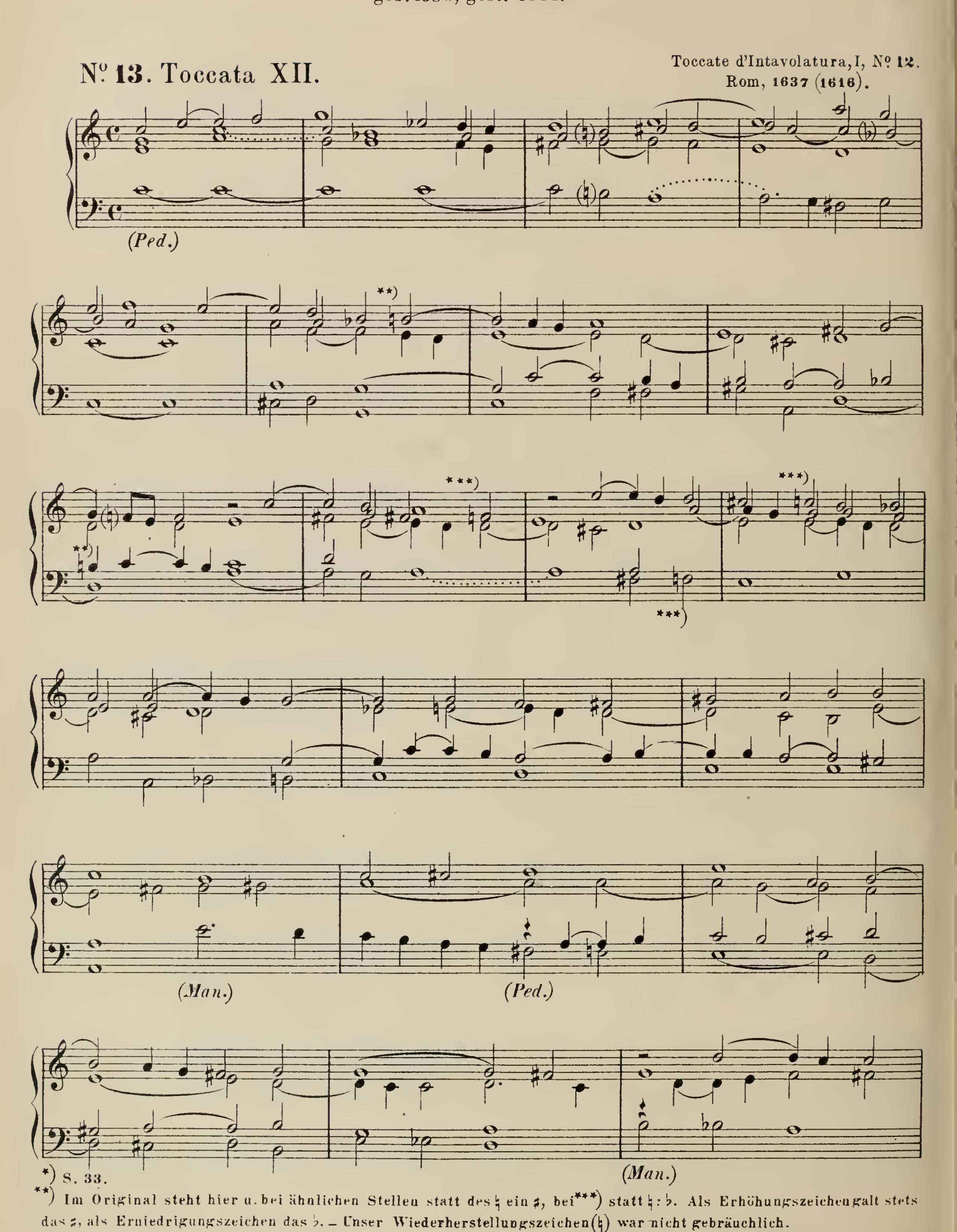
*) S. 31.

Girolamo Frescobaldi,*)

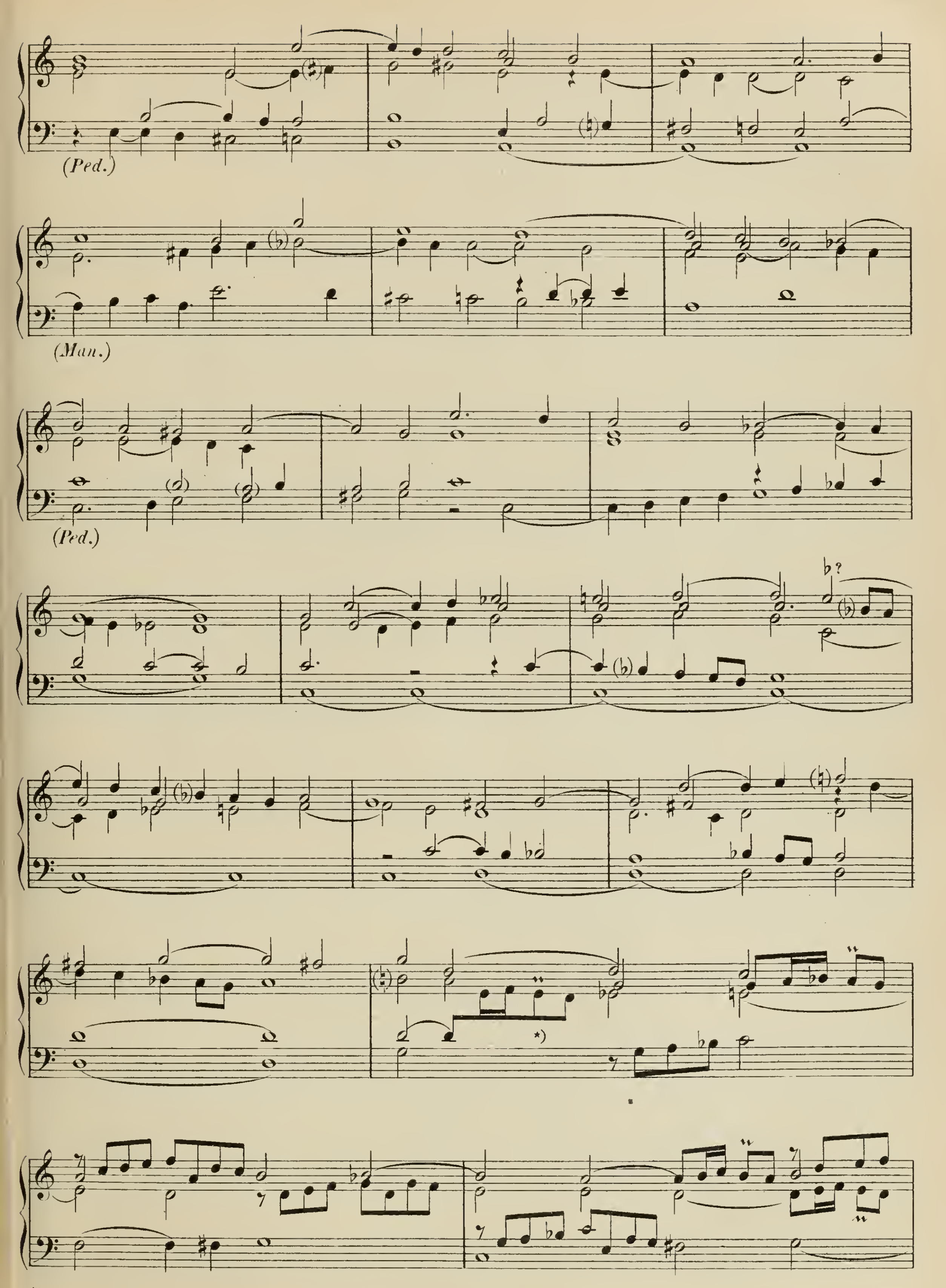
Organist bei St. Peter in Rom,
geb. 1580, gest. 1644.

No. 13. Toccata XII.

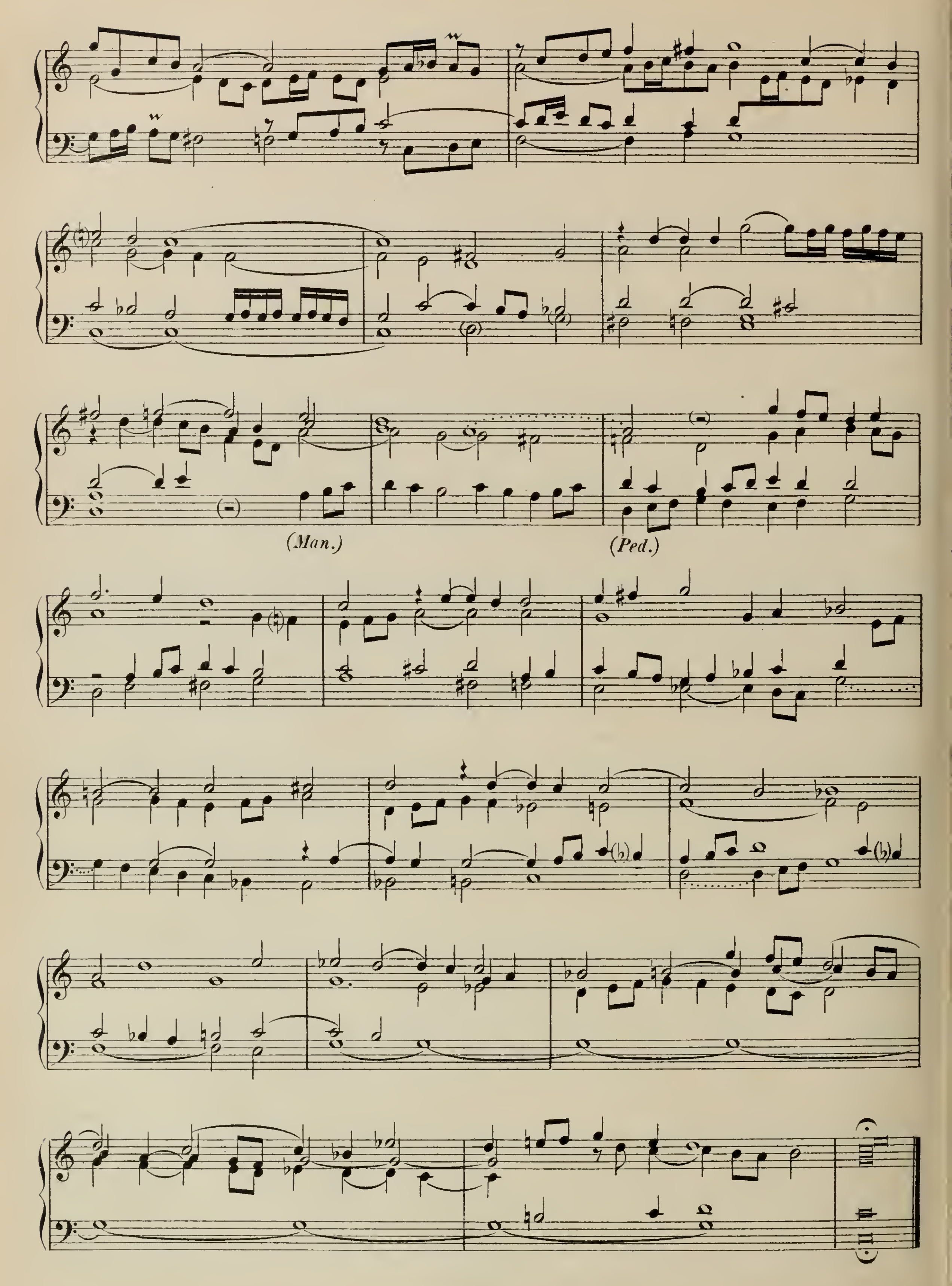
Toccate d'Intavolatura, I, No. 12.
Rom, 1637 (1616).



*) S. 33.
) Im Original steht hier u. bei ähnlichen Stellen statt des ♮ ein ♯, bei*) statt ♮ : ♭. Als Erhöhungszeichen galt stets das ♯, als Erniedrigungszeichen das ♭. – Unser Wiederherstellungszeichen (♮) war nicht gebräuchlich.

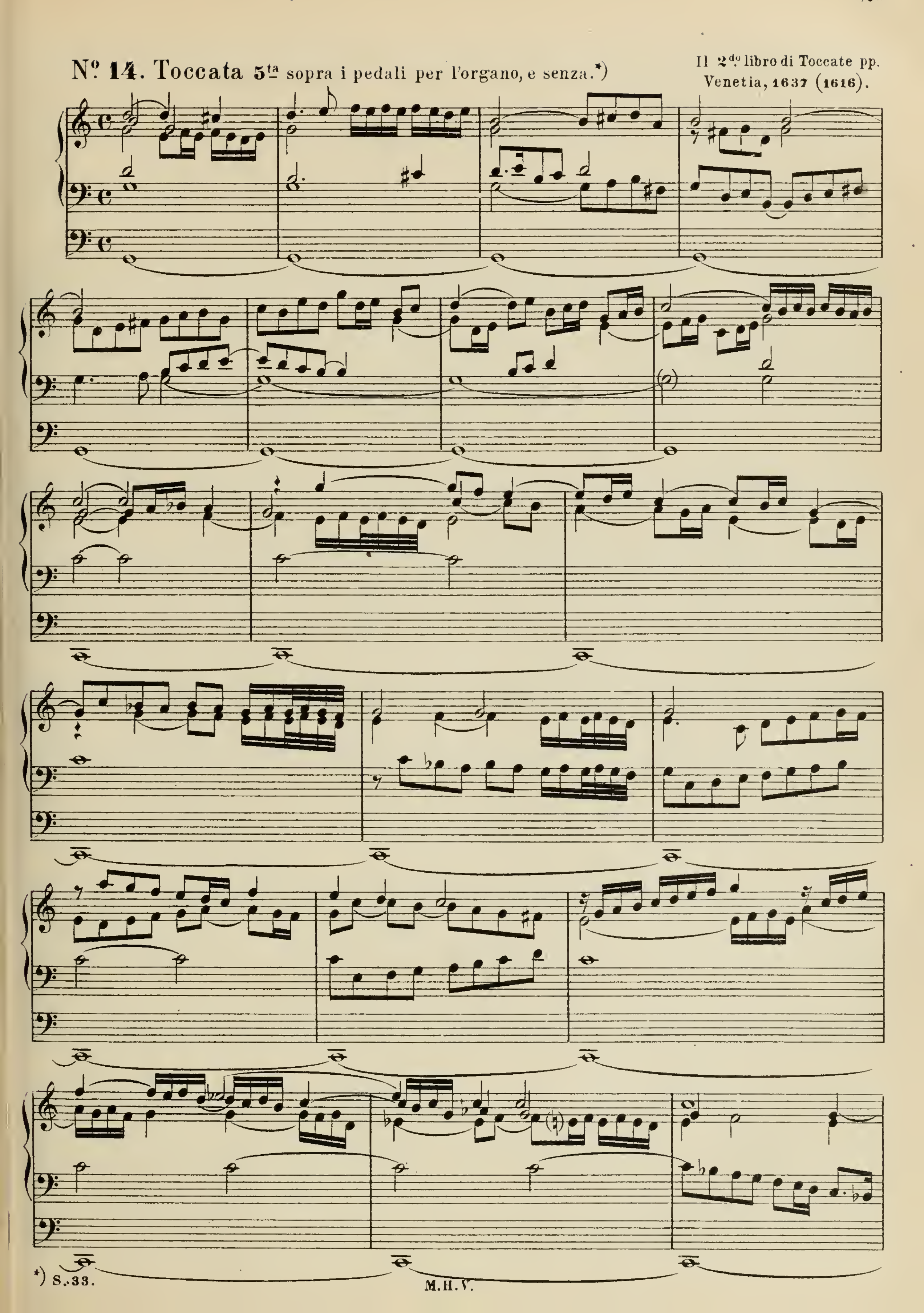


*) Im Original t (tr), wofür hier das geläufigere 𝆖 gesetzt wurde.

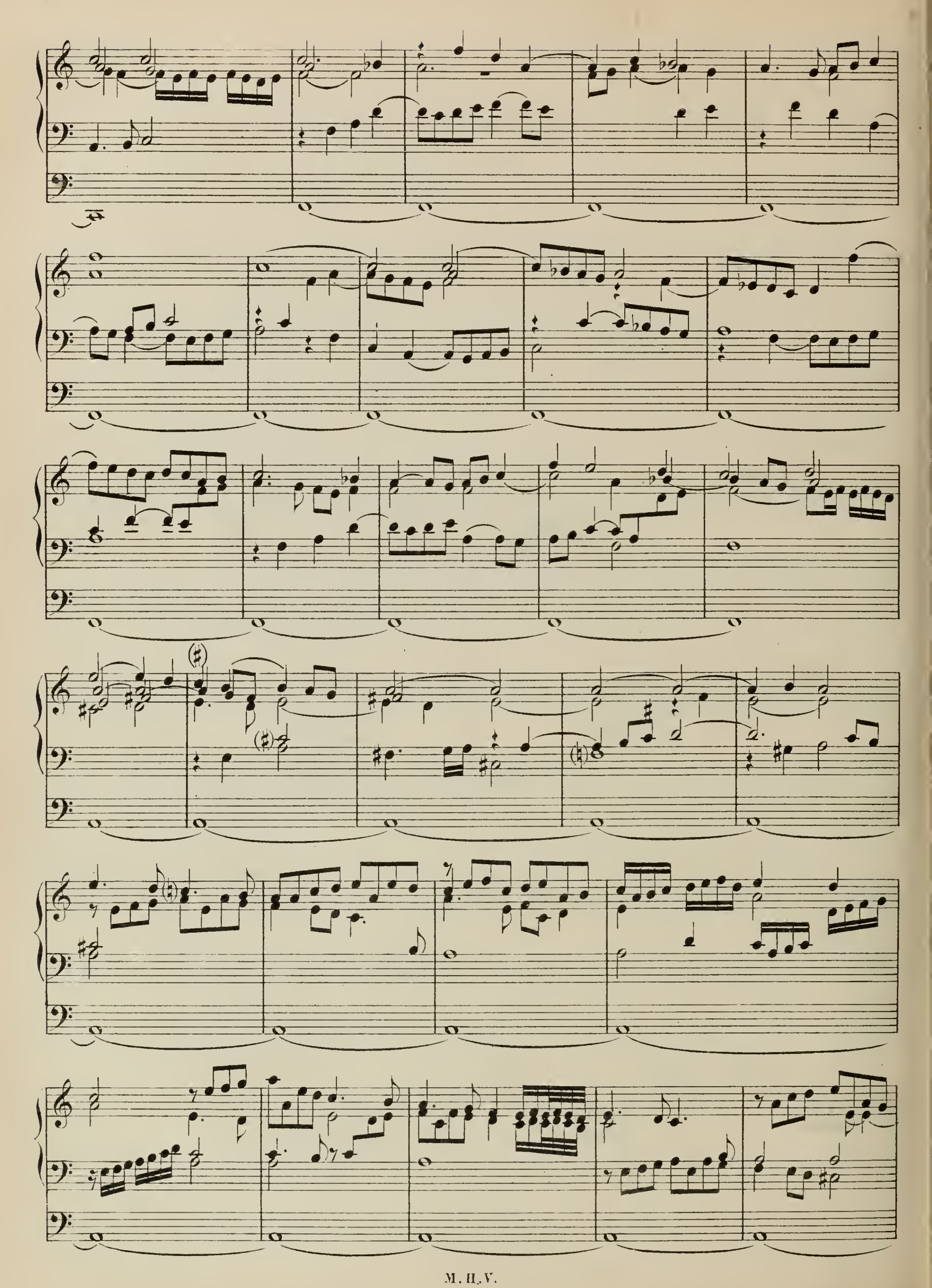

(Man.)
(Ped.)
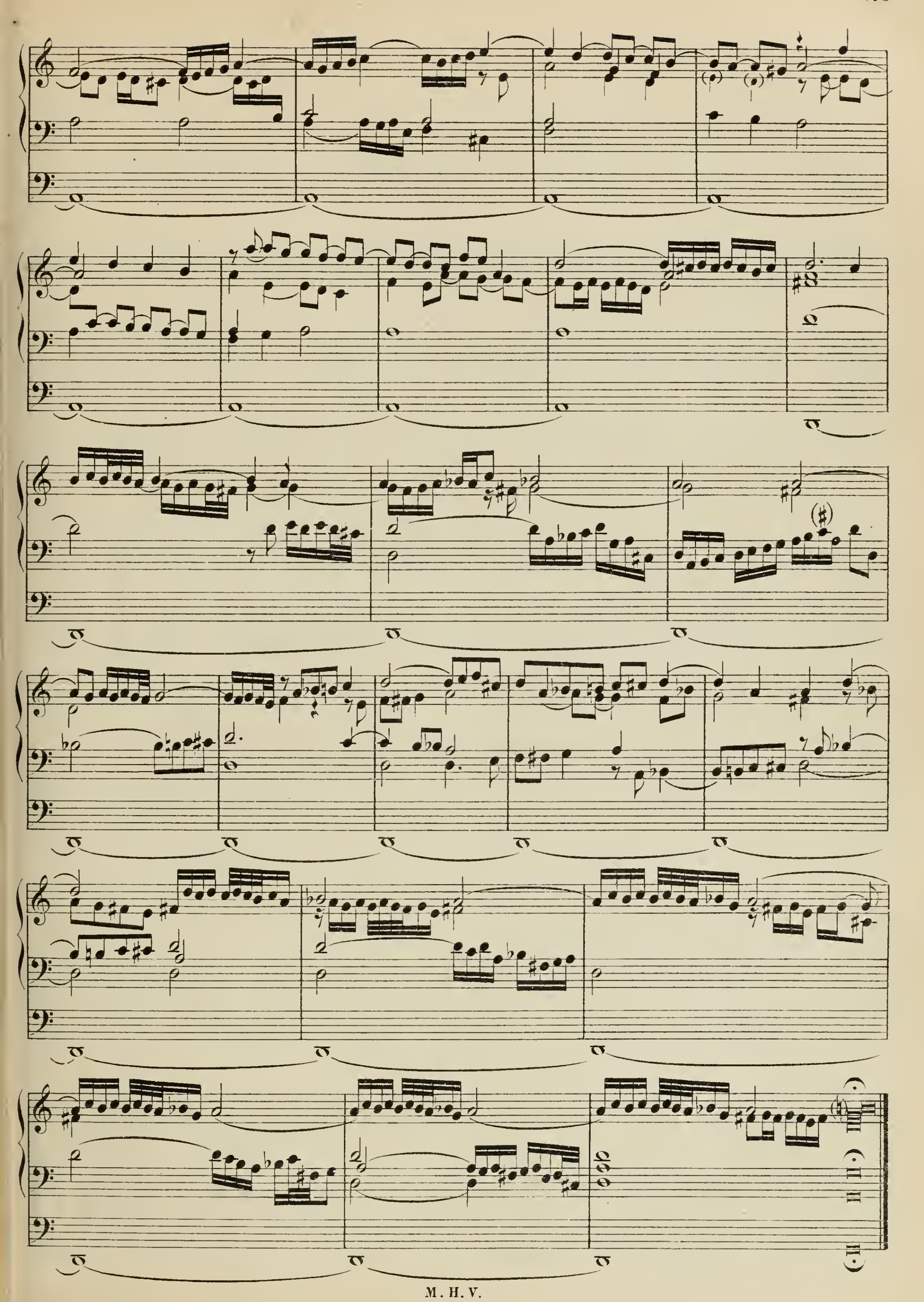
No. 14. Toccata 5ta sopra i pedali per l'organo, e senza.*)

Il 2do libro di Toccate pp. Venetia, 1637 (1616).



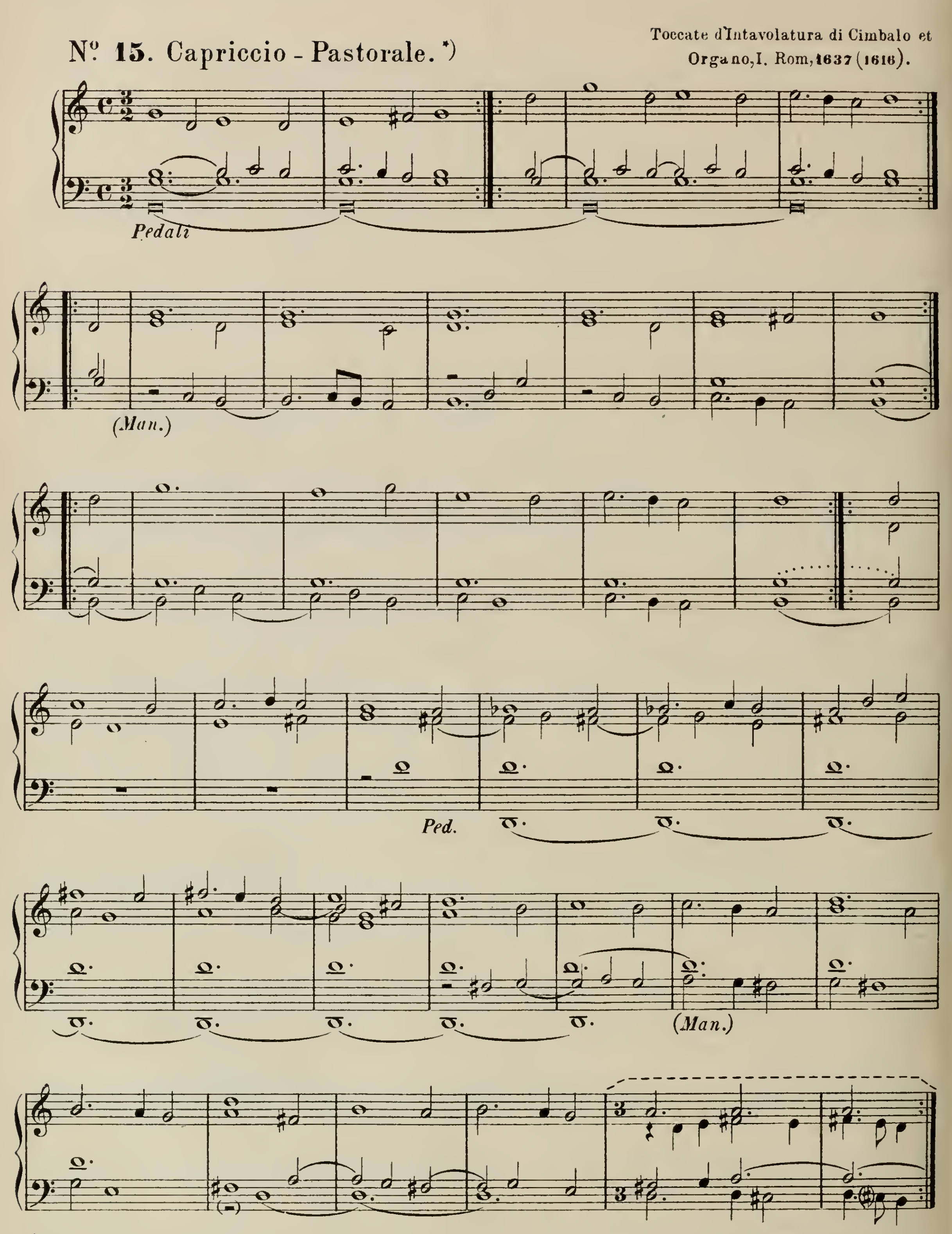
*) S. 33.
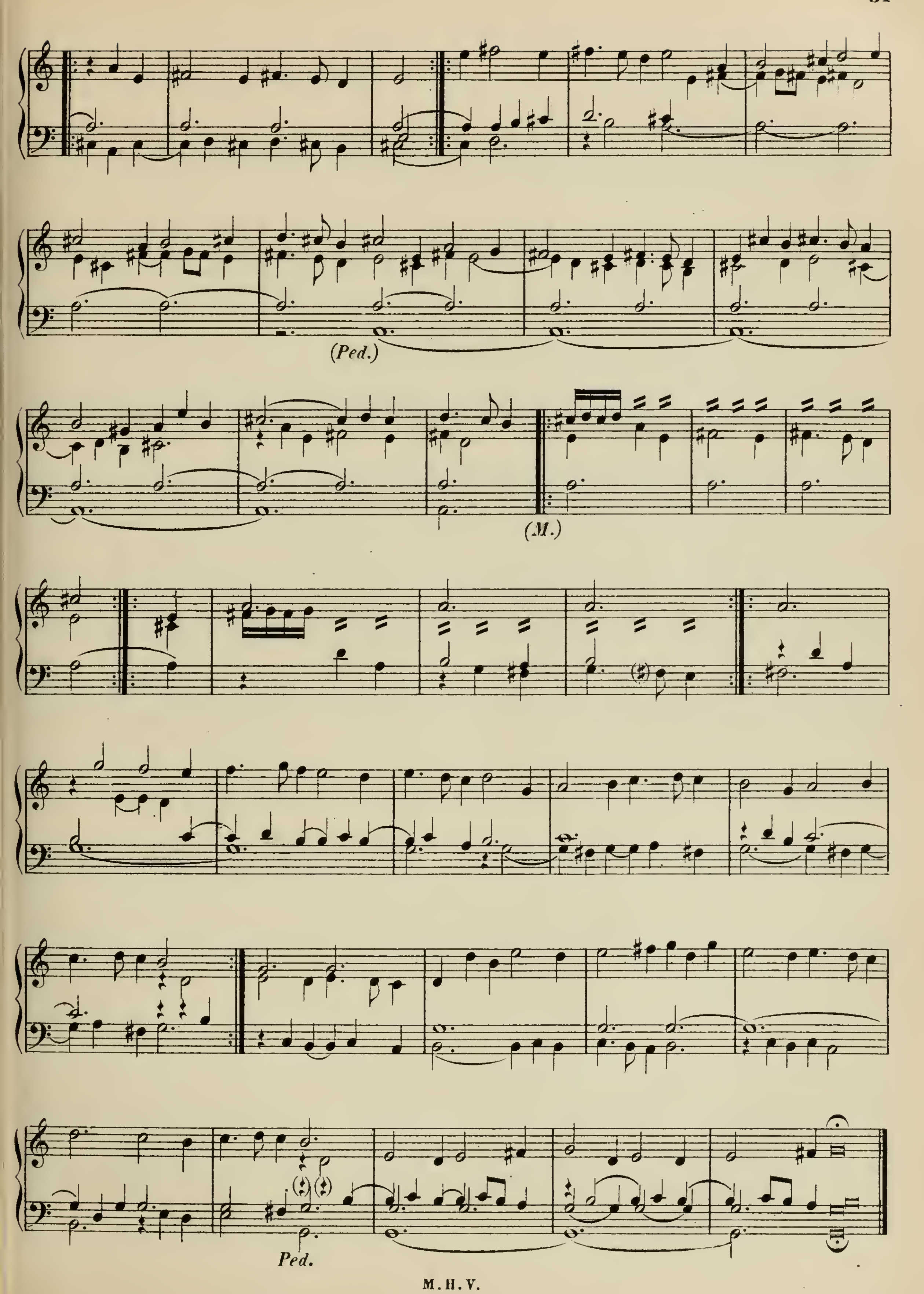




Toccate d'Intavolatura di Cimbalo et Organo, I. Rom, 1637 (1616).

Nº 15. Capriccio - Pastorale.*)

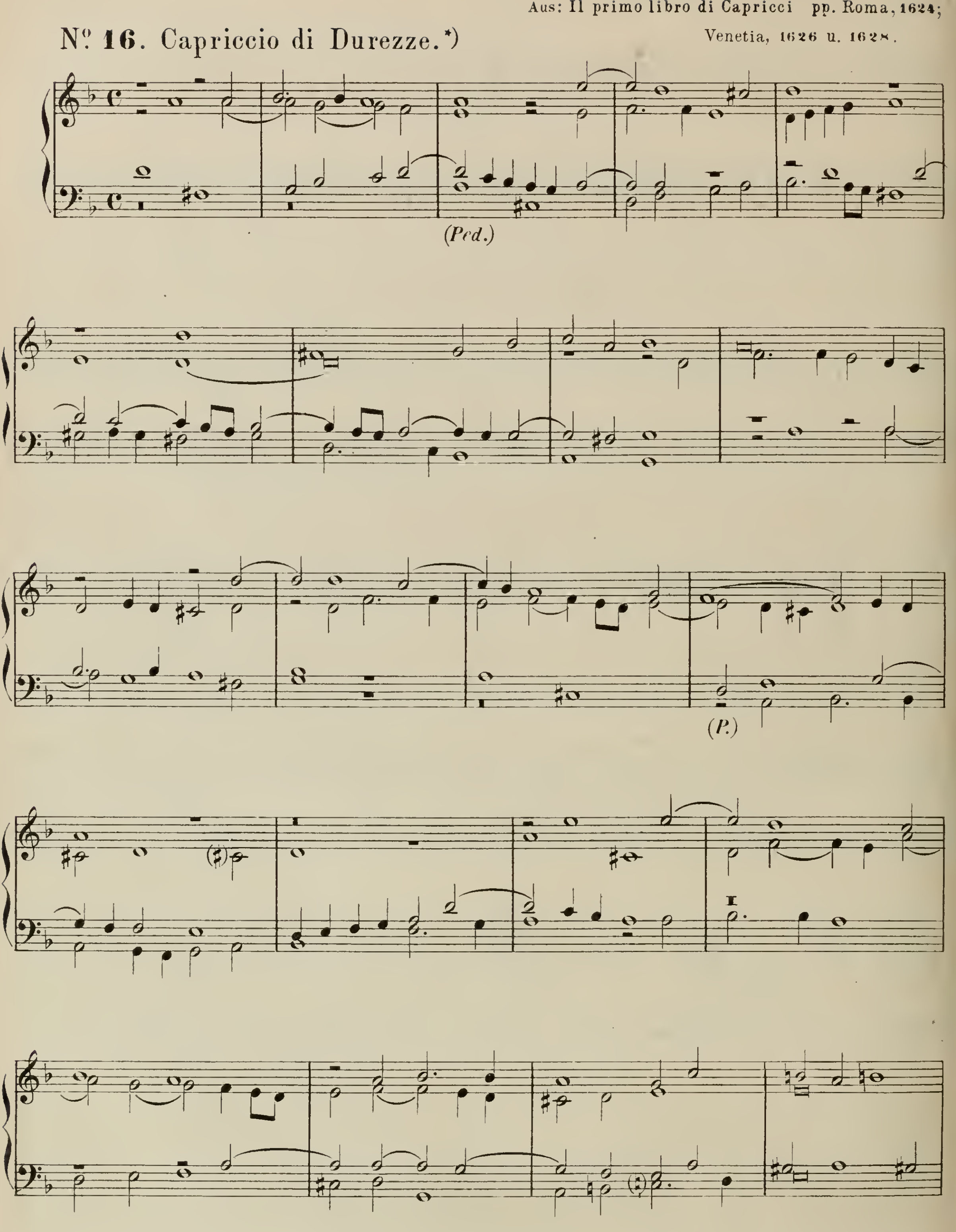


*) Das Rhythmisch=Räthselhafte dieses Stücks verschwindet grösstentheils, wenn sämmtliche Wiederholungszeichen unbeachtet bleiben. (S. 34.)

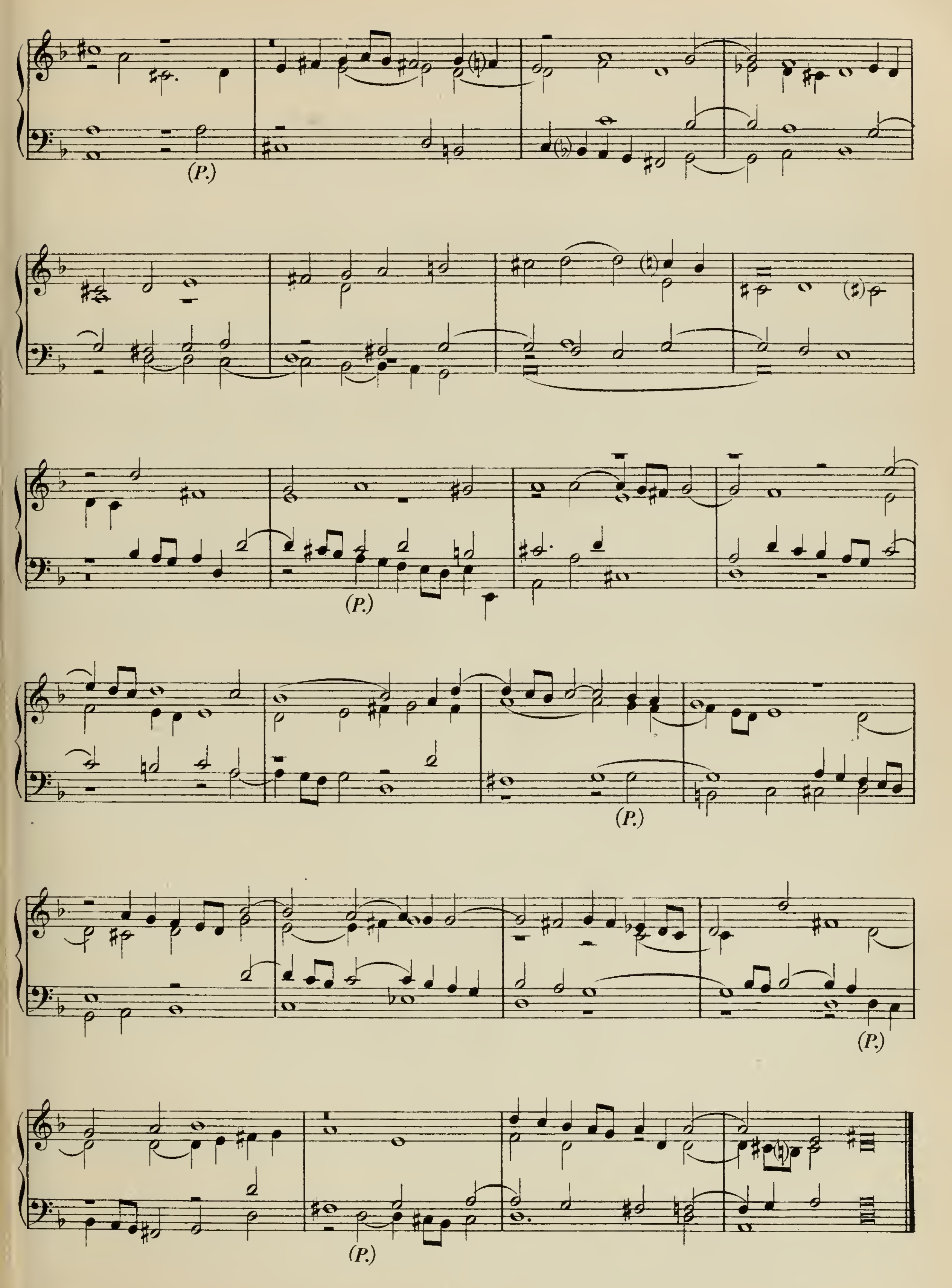

(Ped.)
(M.)
Ped.

Aus: Il primo libro di Capricci pp. Roma, 1624; Venetia, 1626 u. 1628.

Nº 16. Capriccio di Durezze.*)

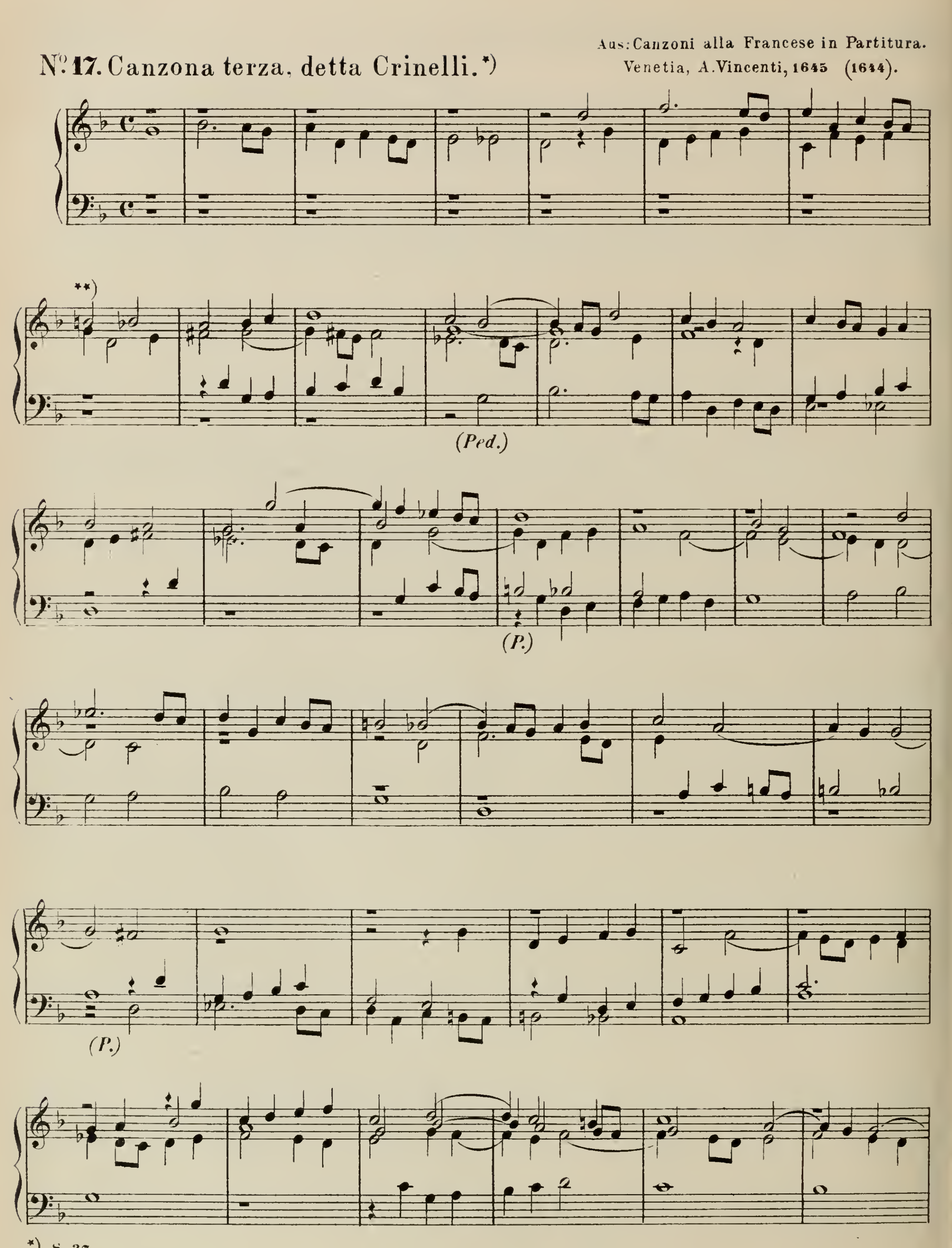


*) S. 35.


(P.)
(P.)
(P.)
(P.)
(P.)

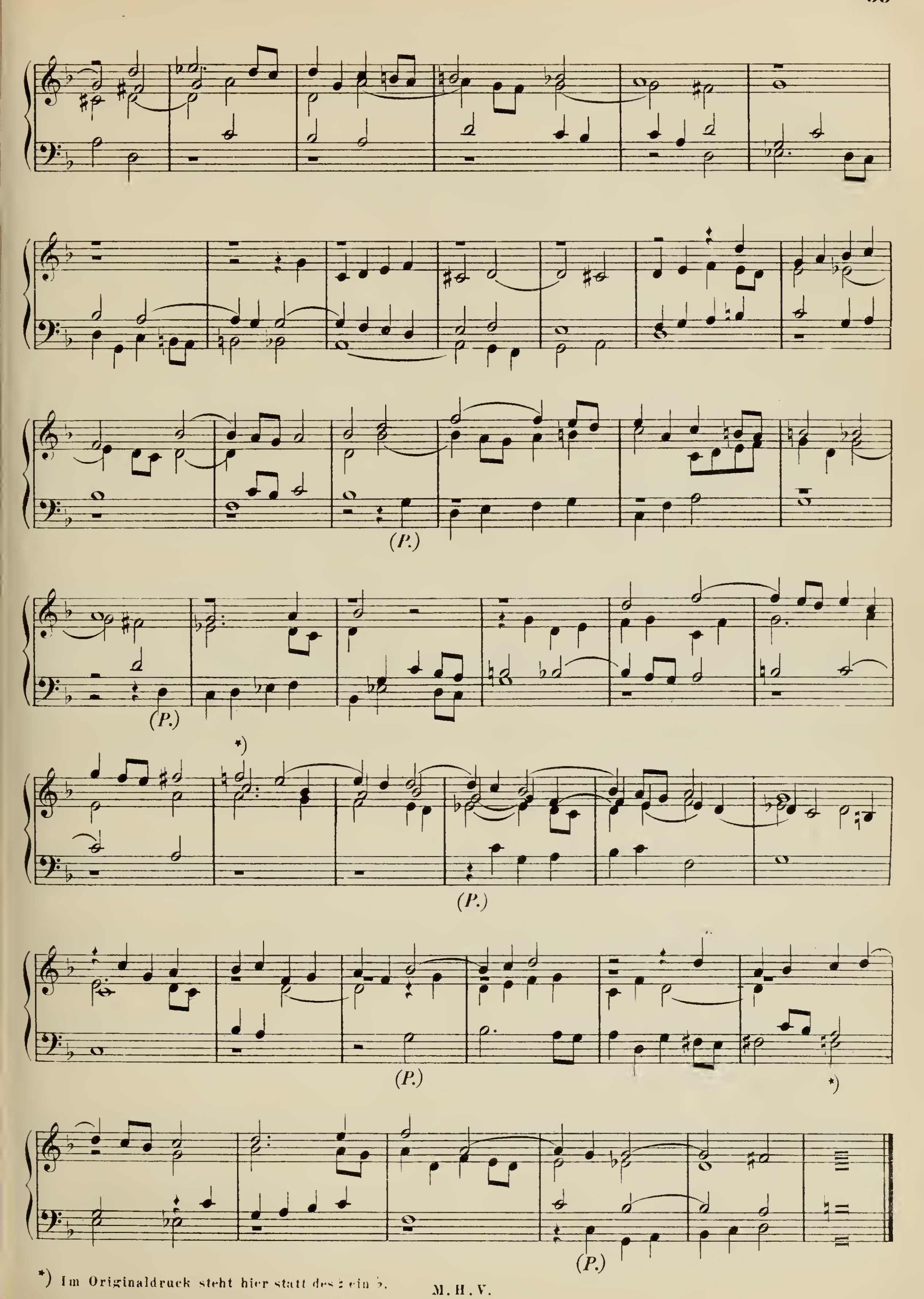
Aus: Canzoni alla Francese in Partitura.
Venetia, A. Vincenti, 1645 (1644).

N°. 17. Canzona terza, detta Crinelli.*)



*) S. 37.

**) NB: Im Originaldruck steht hier, wie an allen ähnlichen Stellen, kein ♮, sondern ein ♯.



*) Im Originaldruck steht hier statt des ♮ ein ♭.

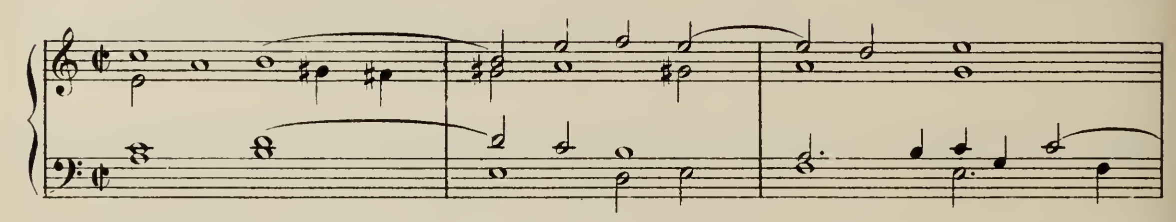
Giov. Battista Fasolo *)
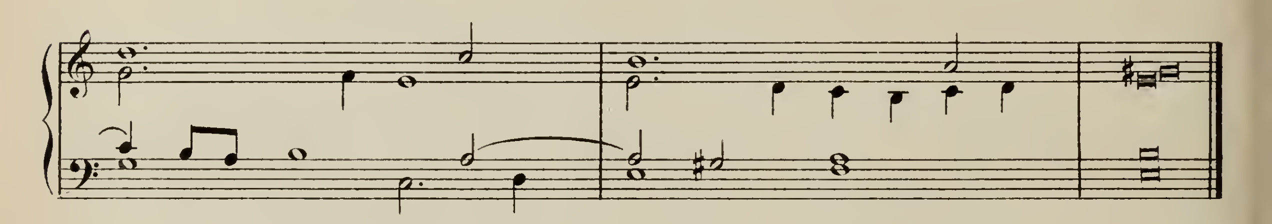
in Venedig,
geb. um 1600.



N°. 18. Judex crederis.

Annuale pp. Venedig, 1645.

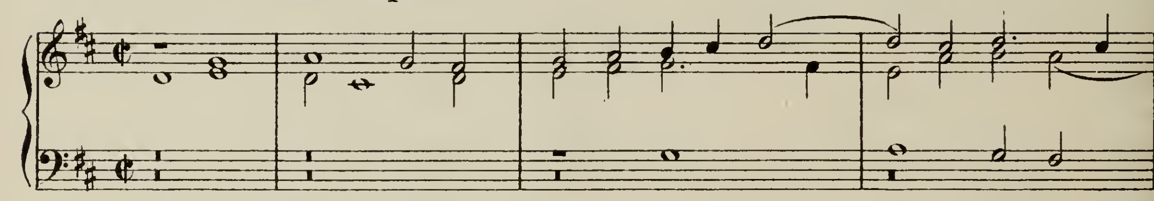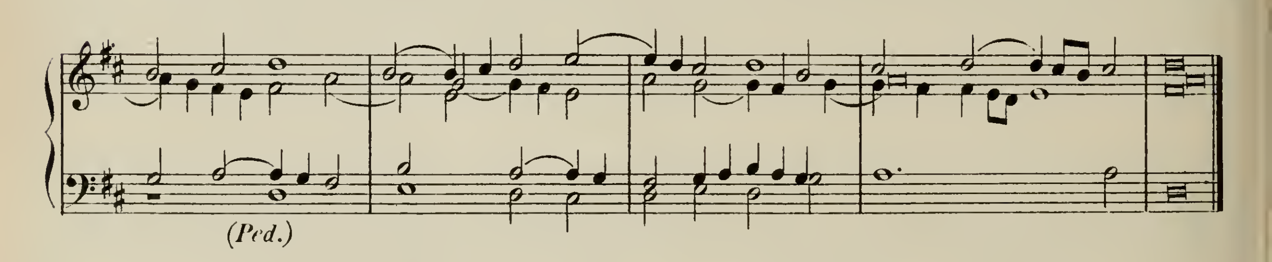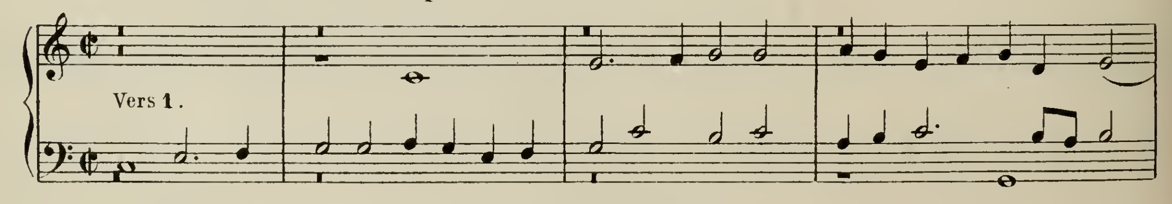






N°. 19. Veni creator spiritus.

Annuale pp. Venedig, 1645.





N°. 20. Proles de coelo prodiit.
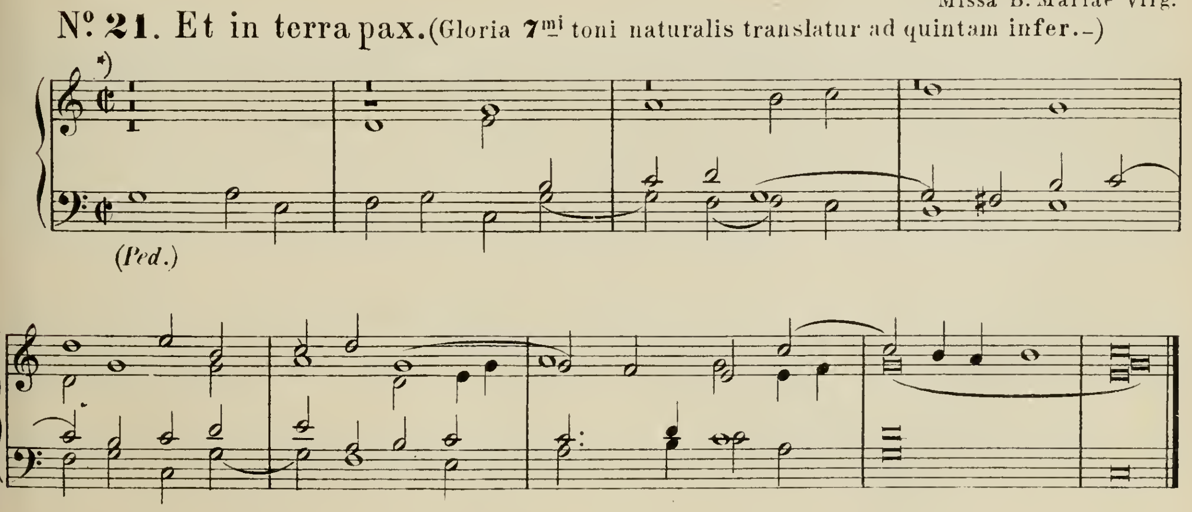


*) Vom Herrn Seminar-Inspektor pp. R. Schlecht gefälligst mitgetheilt. (S. 39.)

V.3.

Annuale pp. Venedig, 1645.
Missa B. Mariae Virg.

Nº 21. Et in terra pax. (Gloria 7mi toni naturalis translatur ad quintam infer.–)



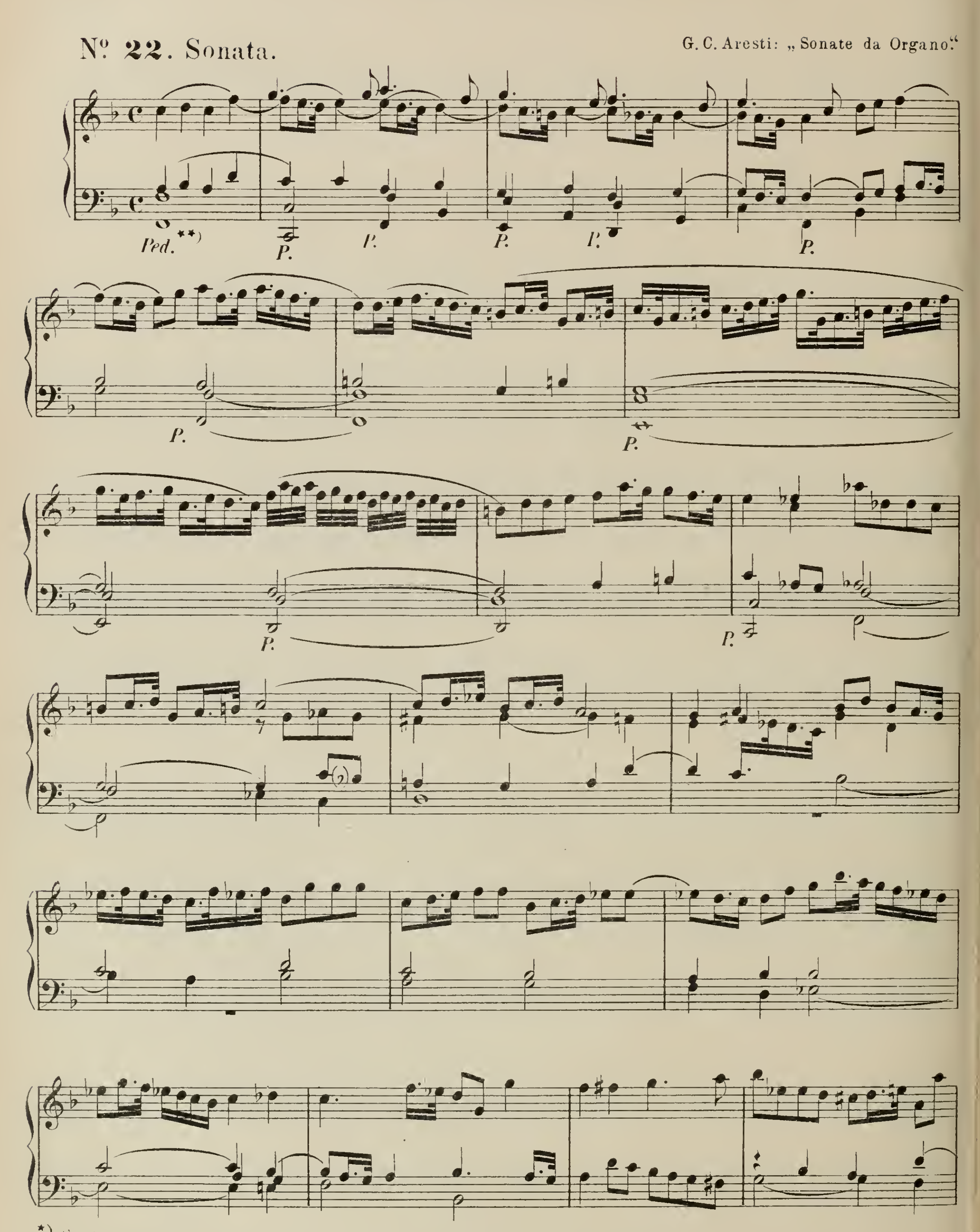
*) Der 6te. Ton. „natural." ist bei Fasolo F mit vorgezeichnetem ♭.
M.H.V.

Giov. Battista Bassani.*)

Capellmeister zu Bologna,
geb. (zu Ferrara?) um 1650, † 1715.

Nº 22. Sonata.

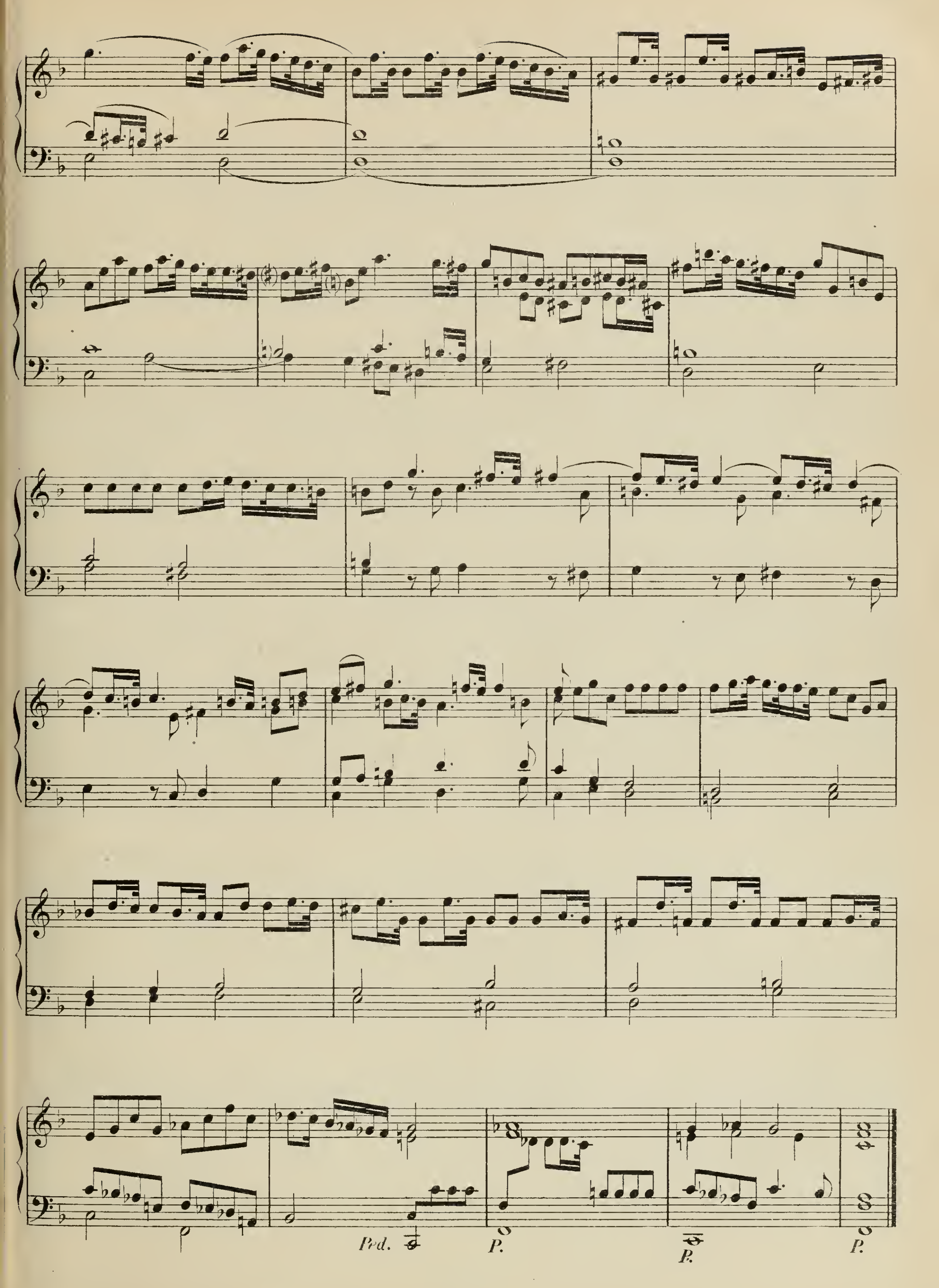
G. C. Aresti: „Sonate da Organo."



*) S. 40.

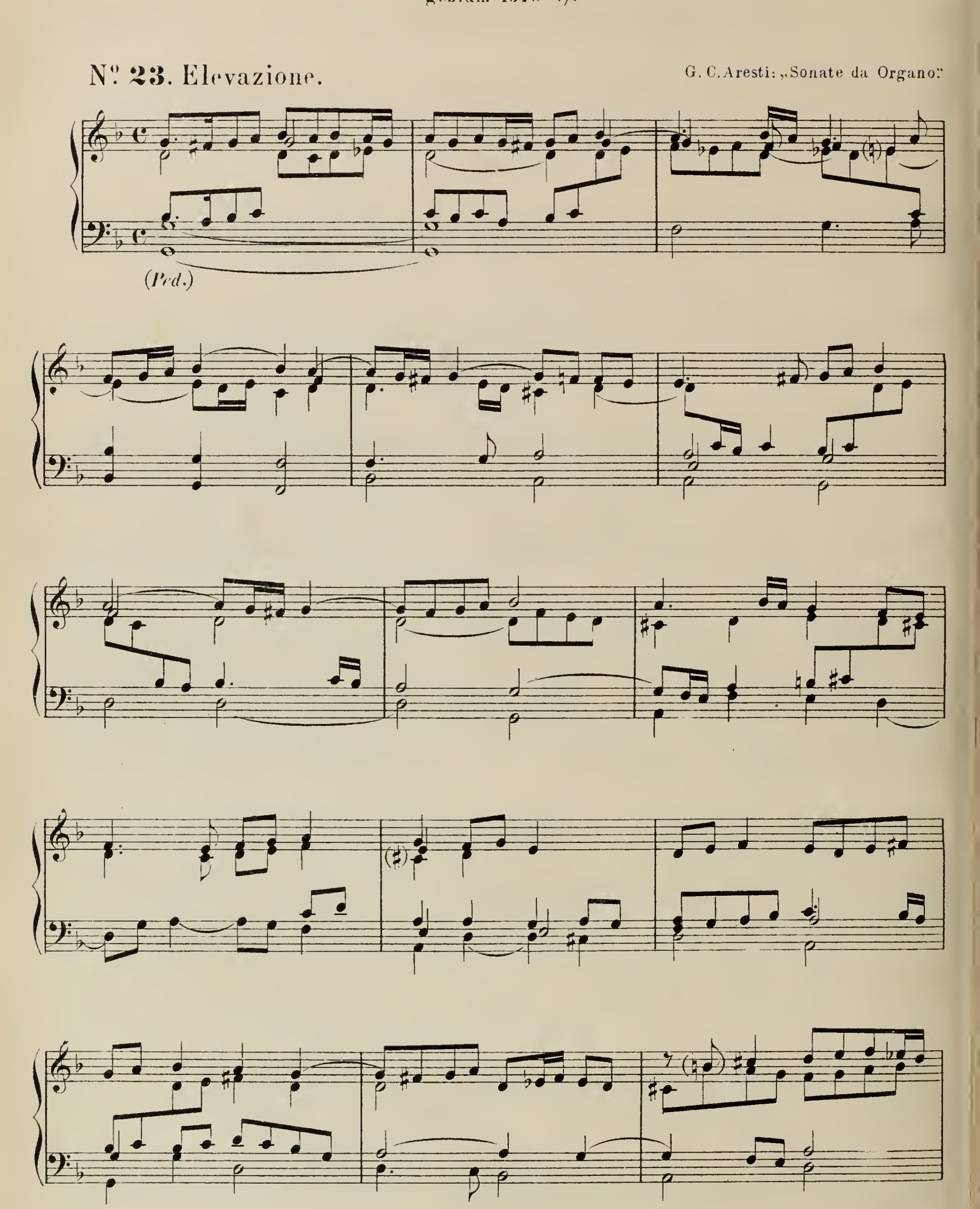
**) Die Bezeichnung des Pedals ist hier genau nach dem Druck wiedergegeben.

M. H. V.

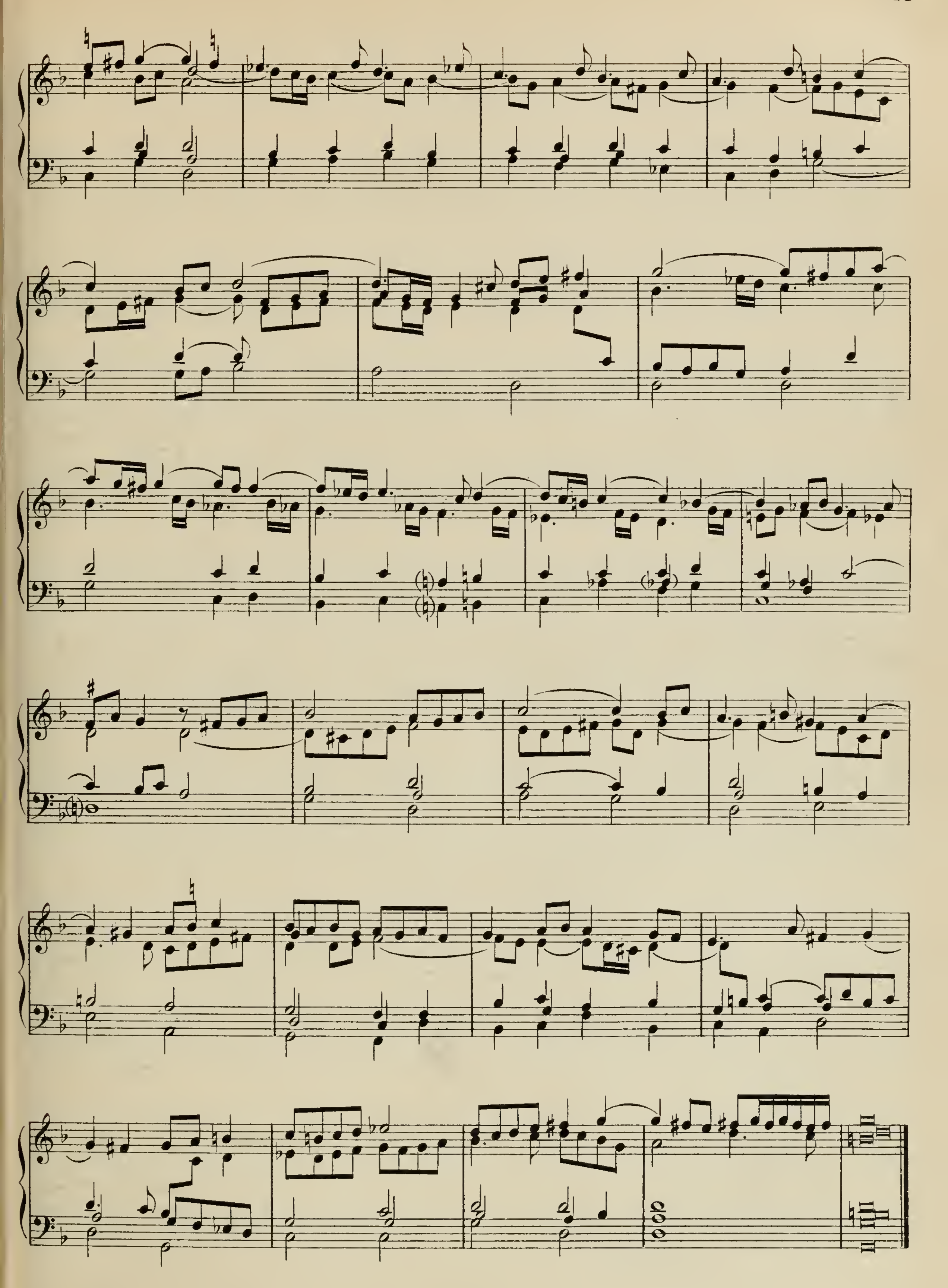

Ped.
P.
P.
P.

Monari di Bologna.*)

Dom-Capellm. zu Reggio,
geb. um 1670 (?).



*) S. 41.

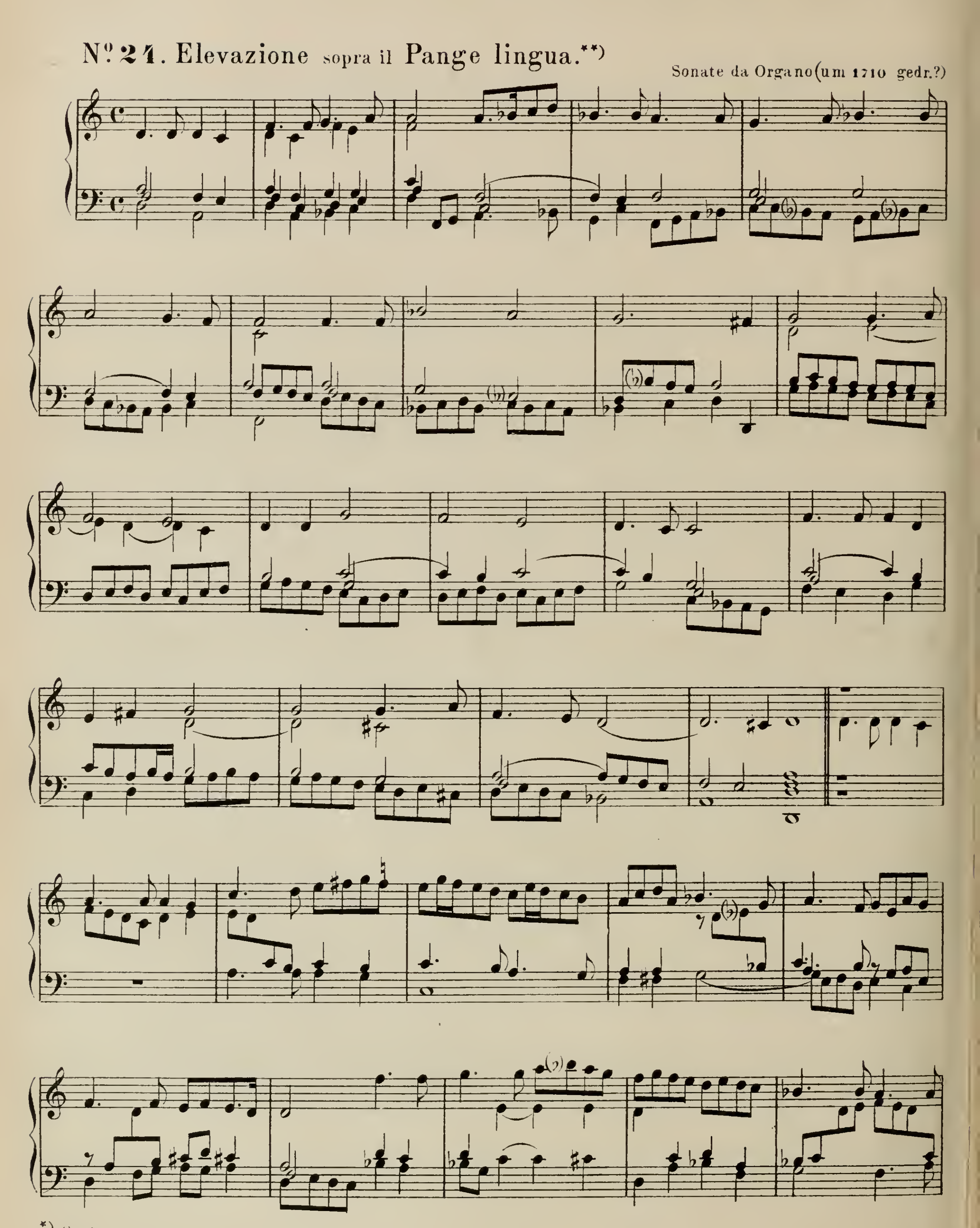


Giulio Cesare Aresti,*)

geb. 1630.

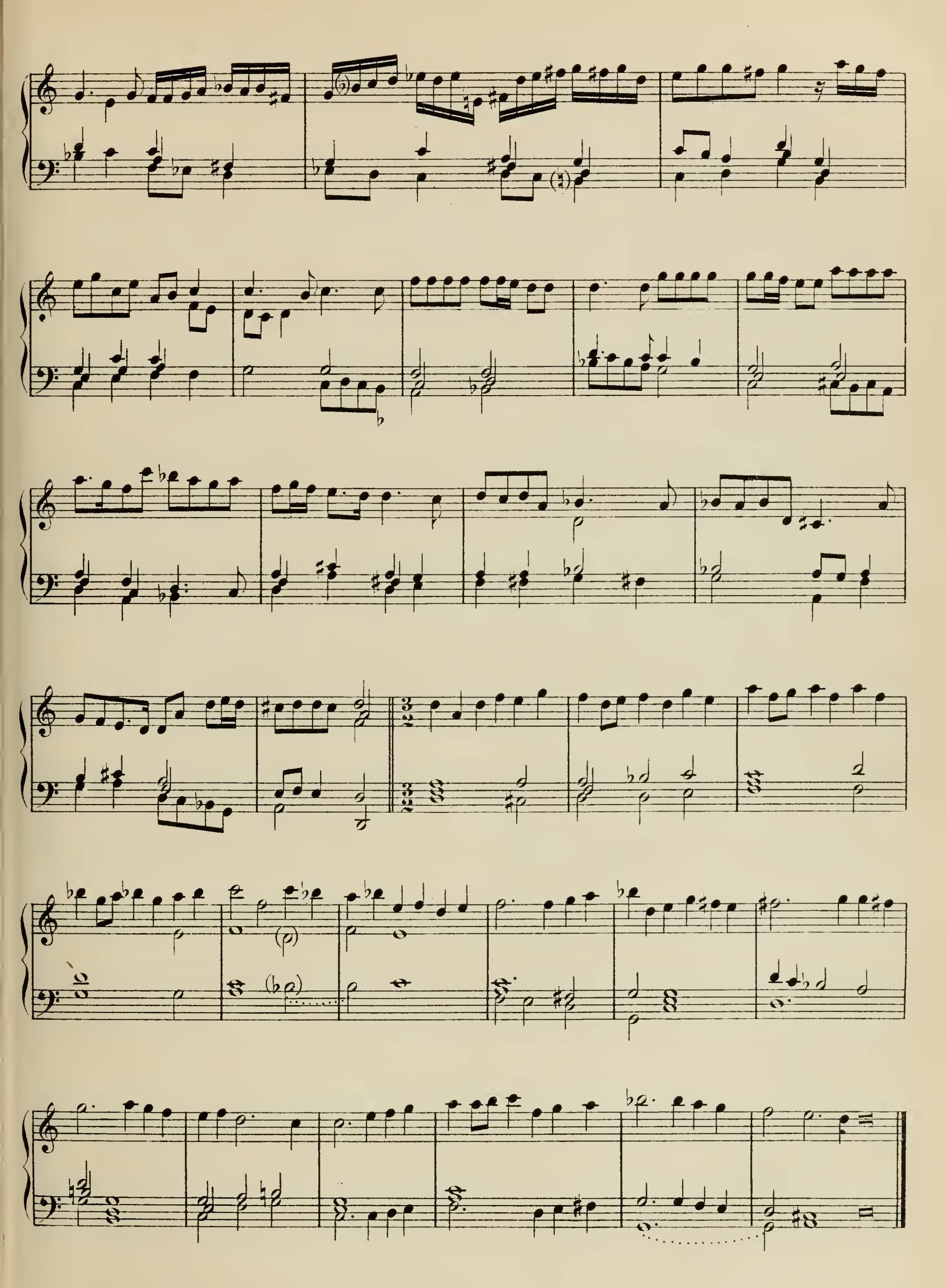
Nº 21. Elevazione sopra il Pange lingua.**)

Sonate da Organo (um 1710 gedr.?)



*) S. 41.

**) Cantus firmus in der Oberstimme.

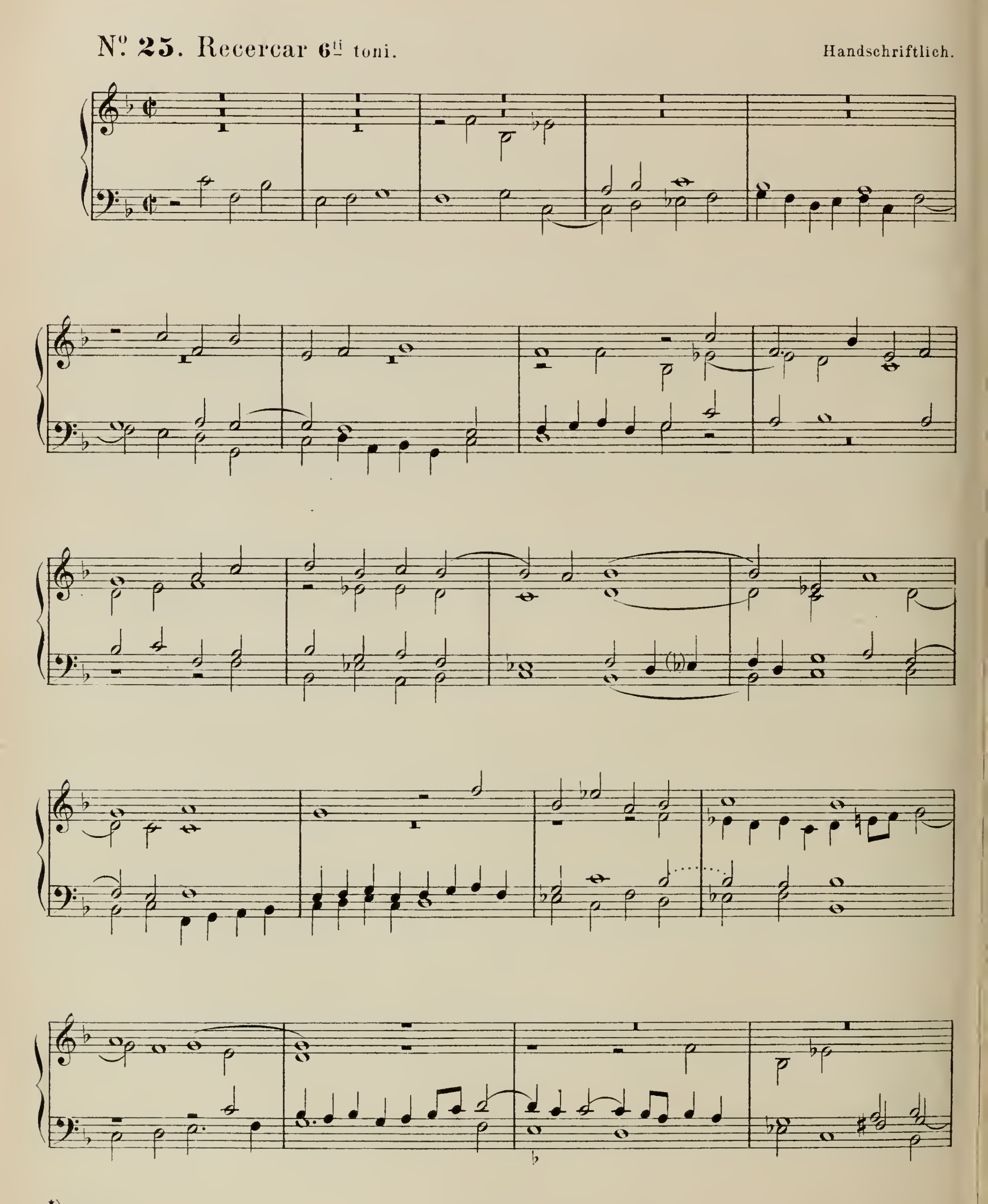


Alessandro Poglietti,*)

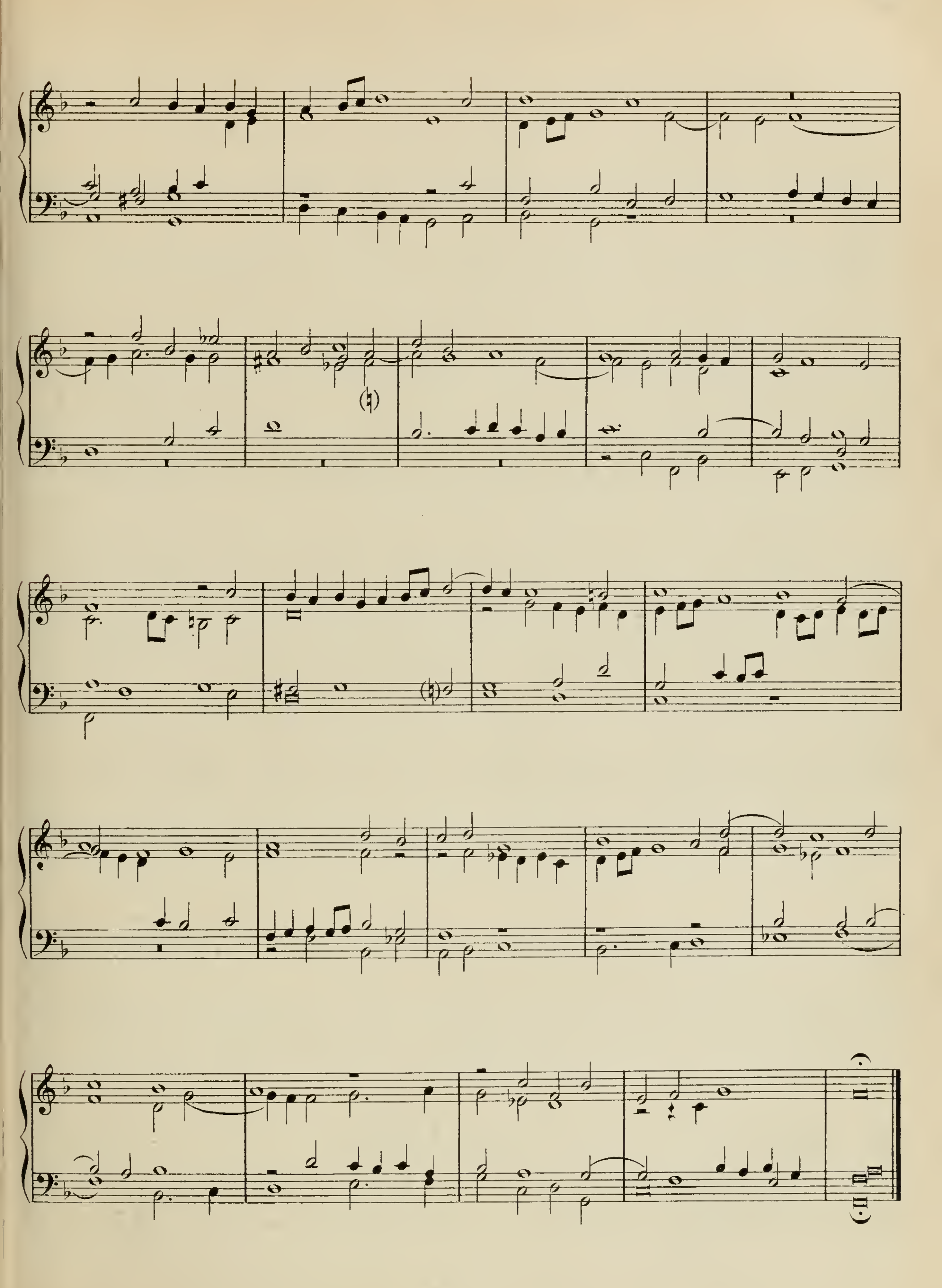
lebte zu Ende des 17ten Jahrhunderts.

No. 25. Recercar 6ti toni.

Handschriftlich.



*) S. 41.

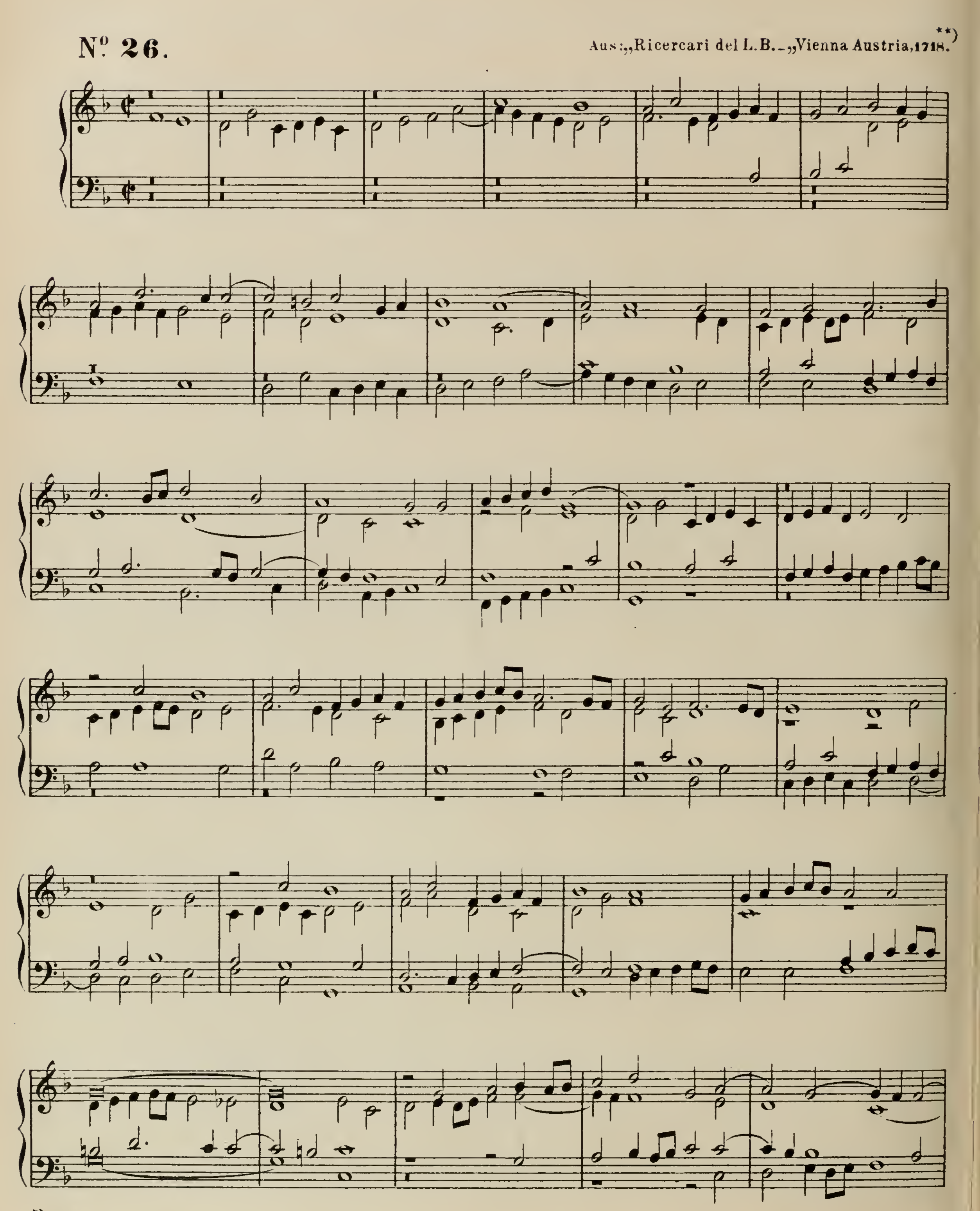


Luigi Battiferro da Urbino,*)

geb. um 1685.

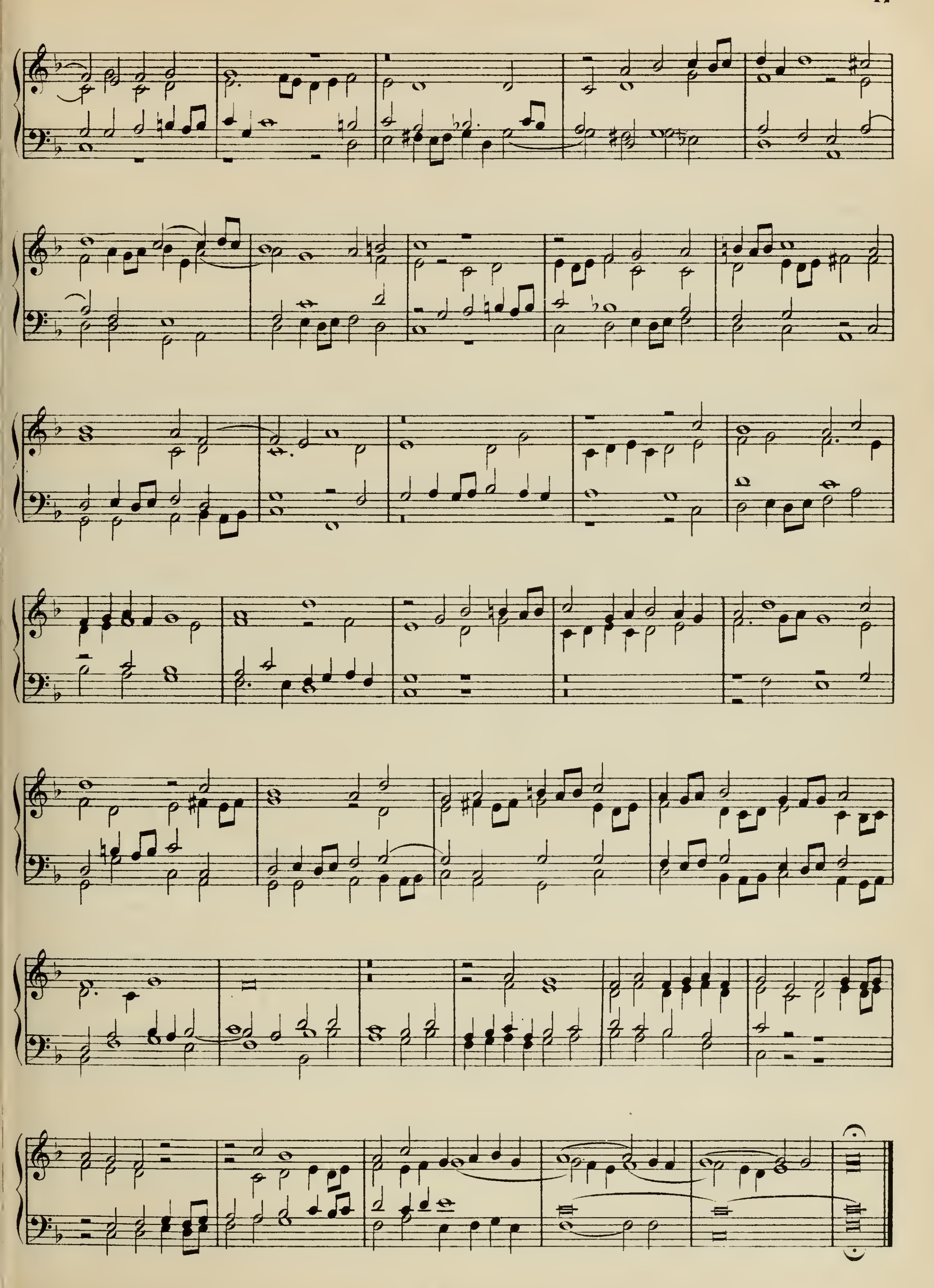
N° 26.

Aus: „Ricercari del L. B.“ „Vienna Austria, 1718.“**)



*) S. 41.

**) Nach einer Handschrift von Fux. Das Werk wurde (s. Gerber's a. Lex.) 1719 zu Ferrara gedruckt.

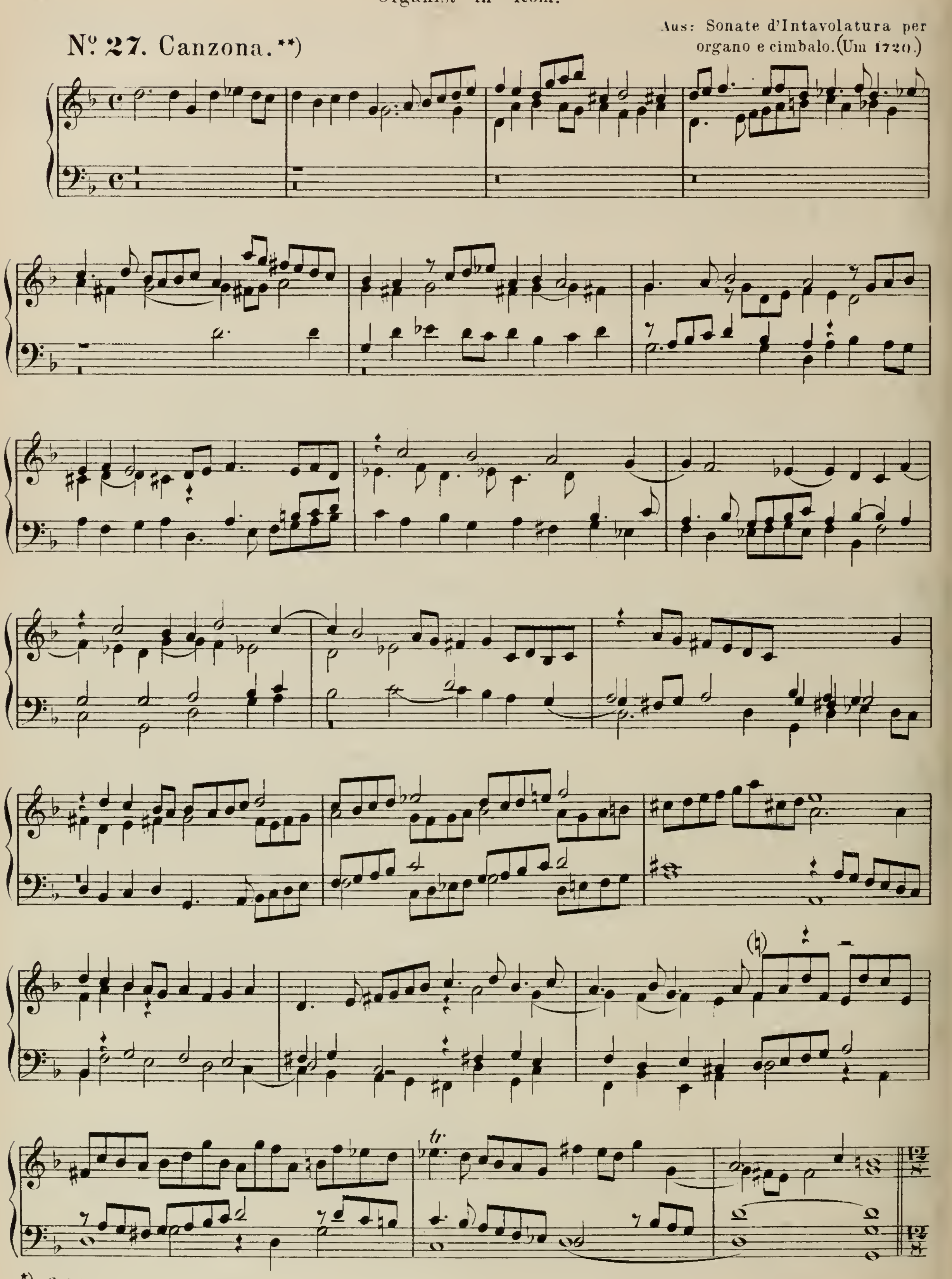


Domenico Zipoli,*)

Organist in Rom.

No. 27. Canzona.**)

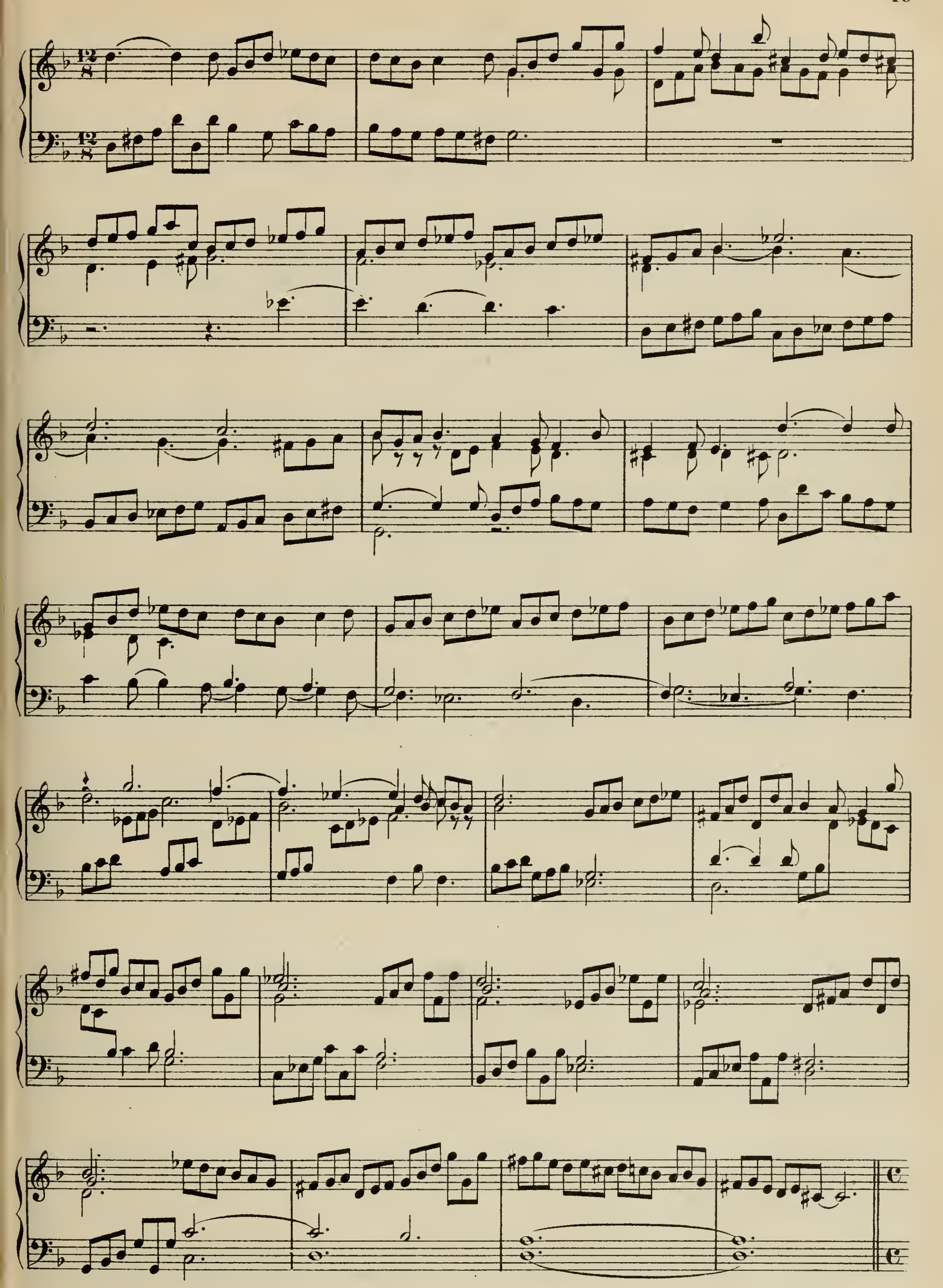
Aus: Sonate d'Intavolatura per organo e cimbalo. (Um 1720.)

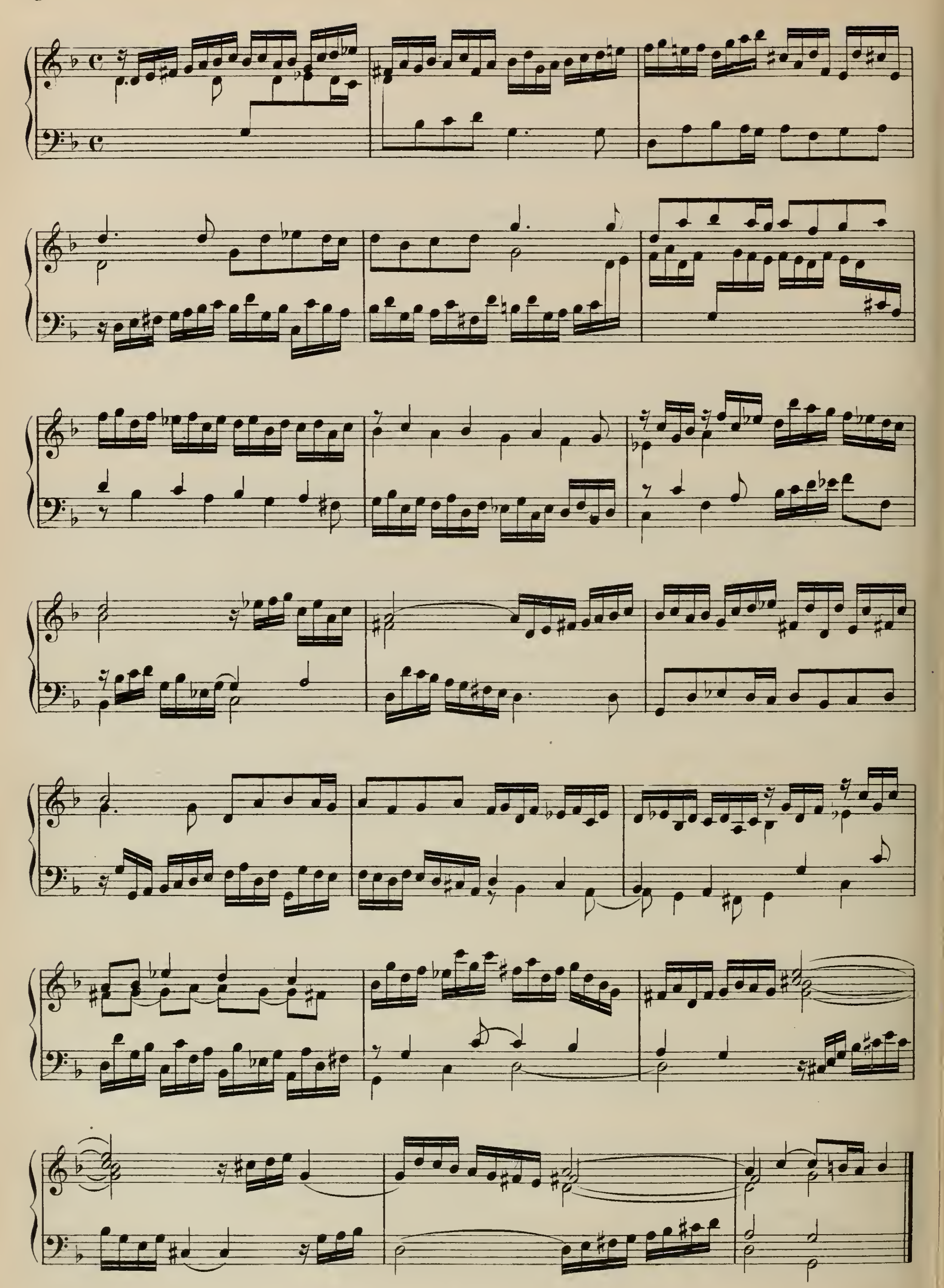


*) S. 12.

**) Die Bekanntschaft mit diesem Werke verdanke ich dem Herrn Professor Dr. Wagener in Marburg.

M. H. V.
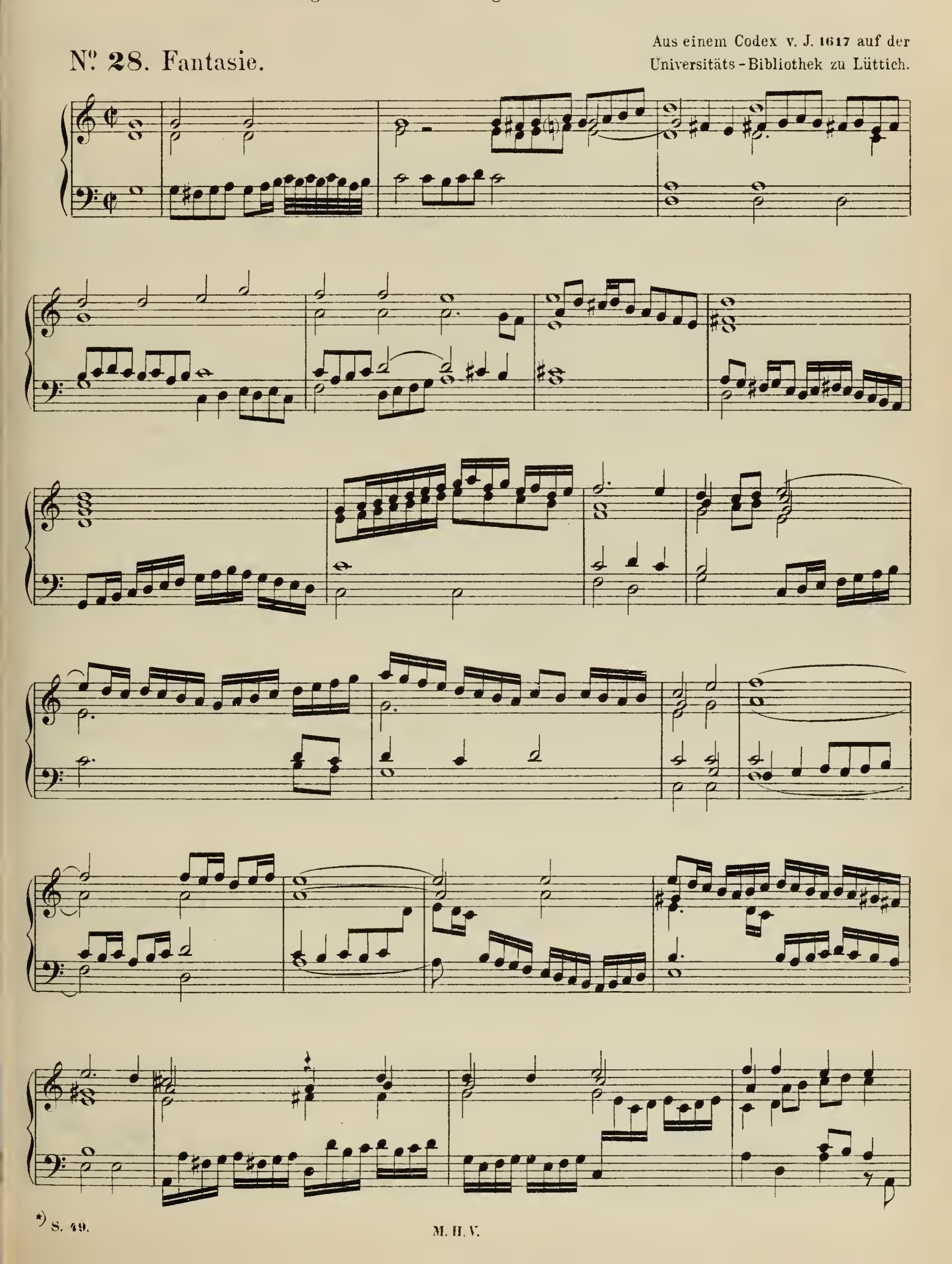




Peter Philipps.*)
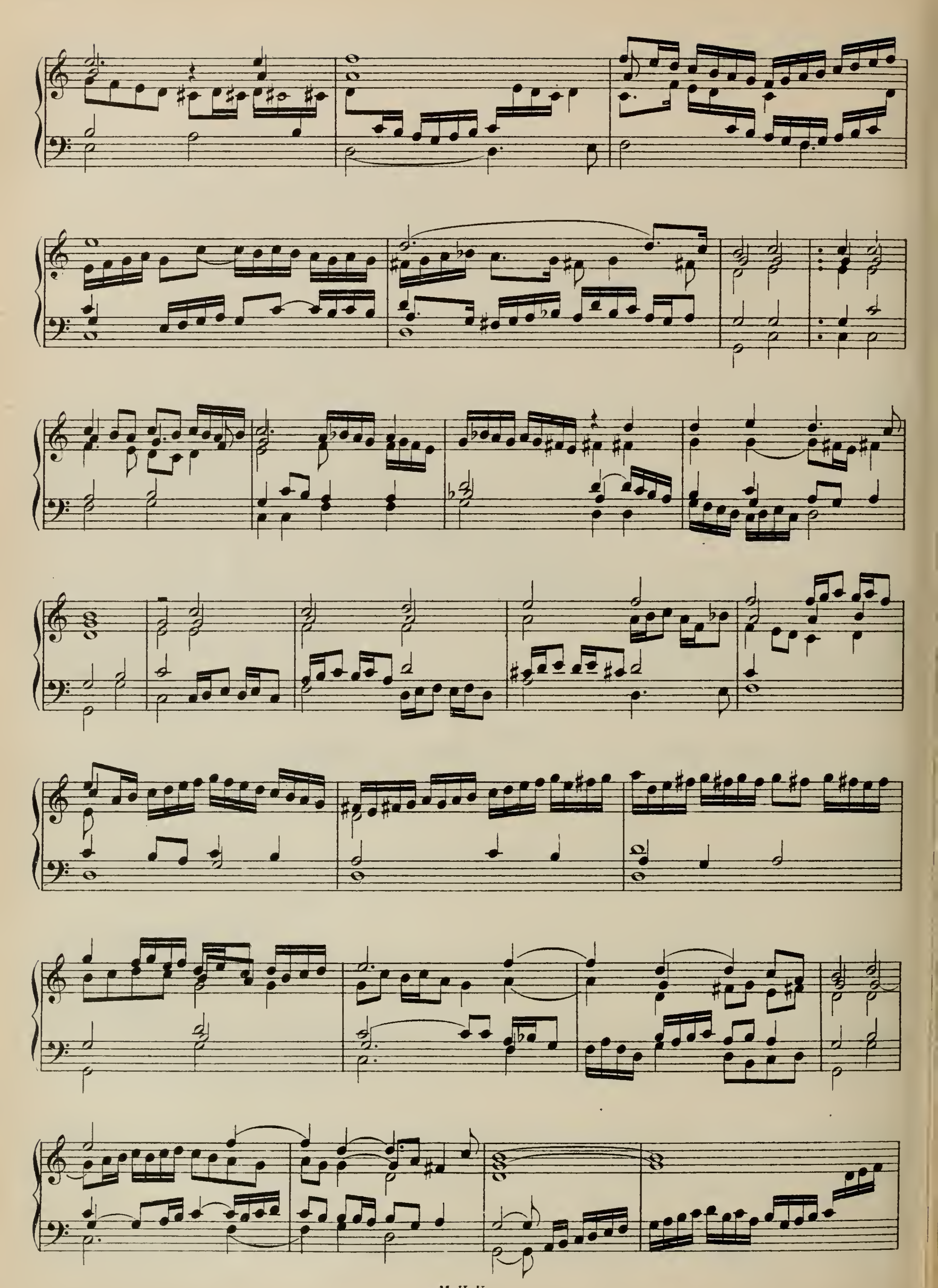
um 1600 Organist u. Canonikus bei der Stiftskirche zu Soignies.
auch Hof-Organist des Erzherzogs u. Statthalters Albrecht.
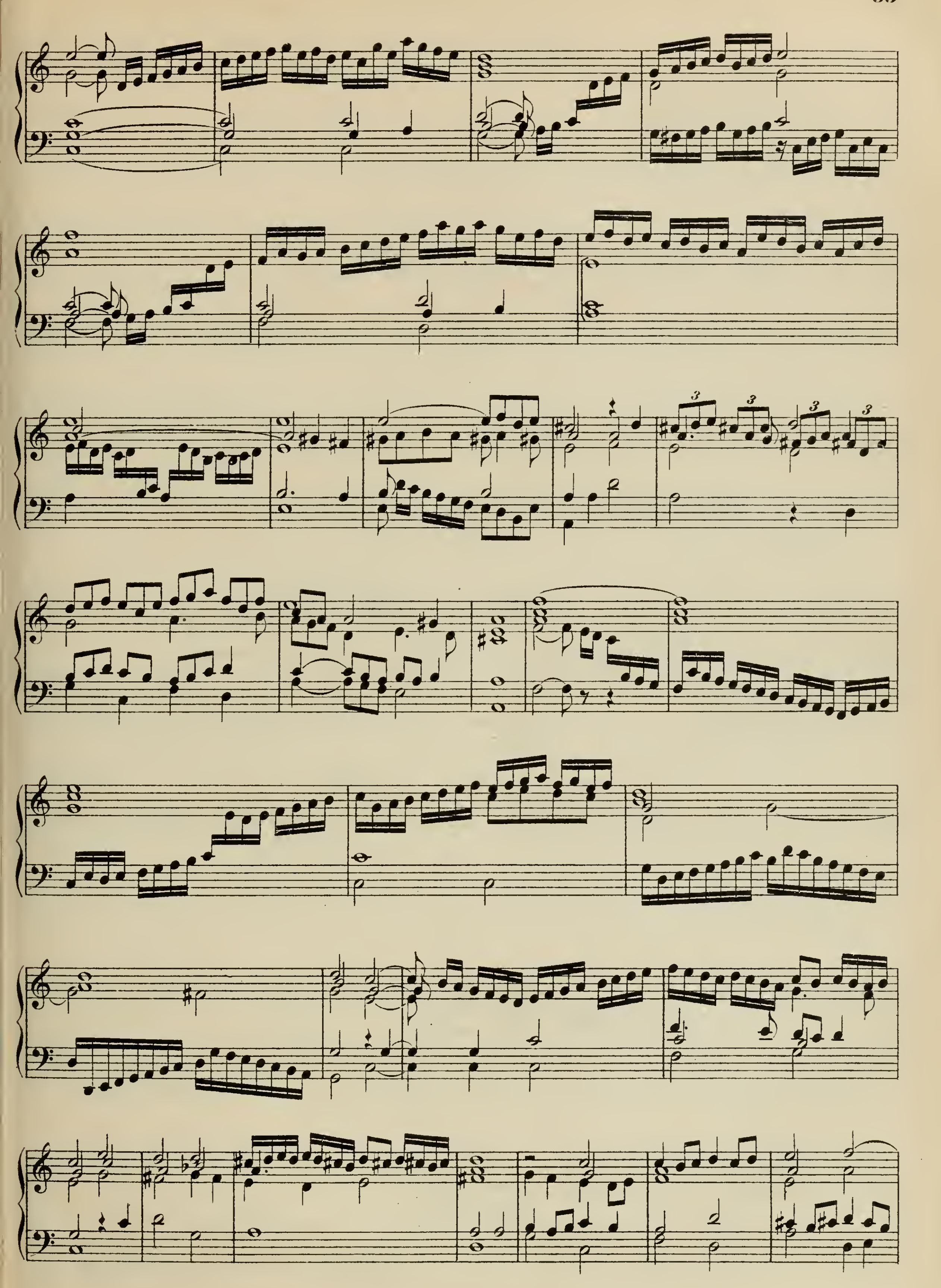
Nº 28. Fantasie.

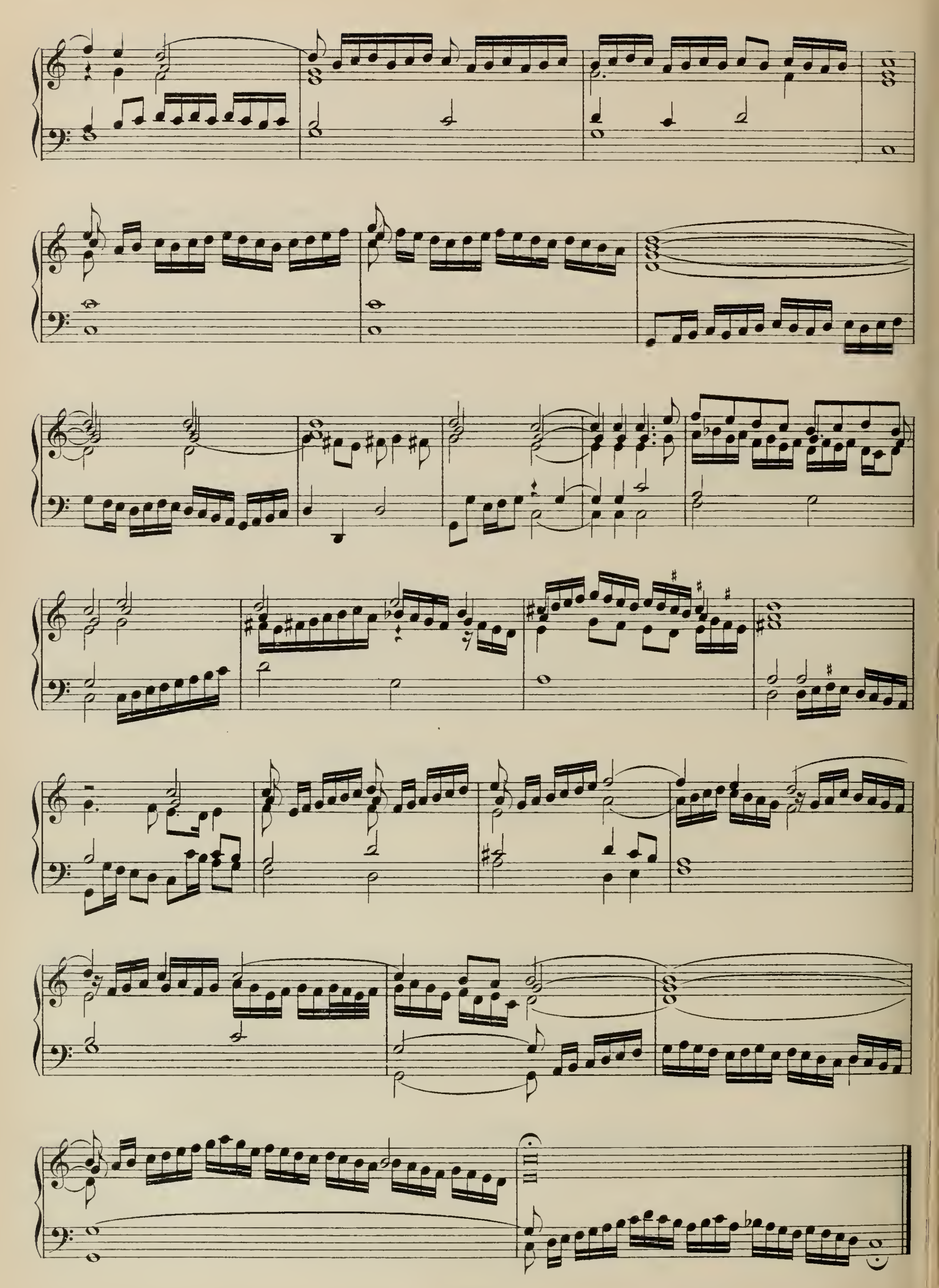
Aus einem Codex v. J. 1617 auf der Universitäts-Bibliothek zu Lüttich.



*) S. 49.





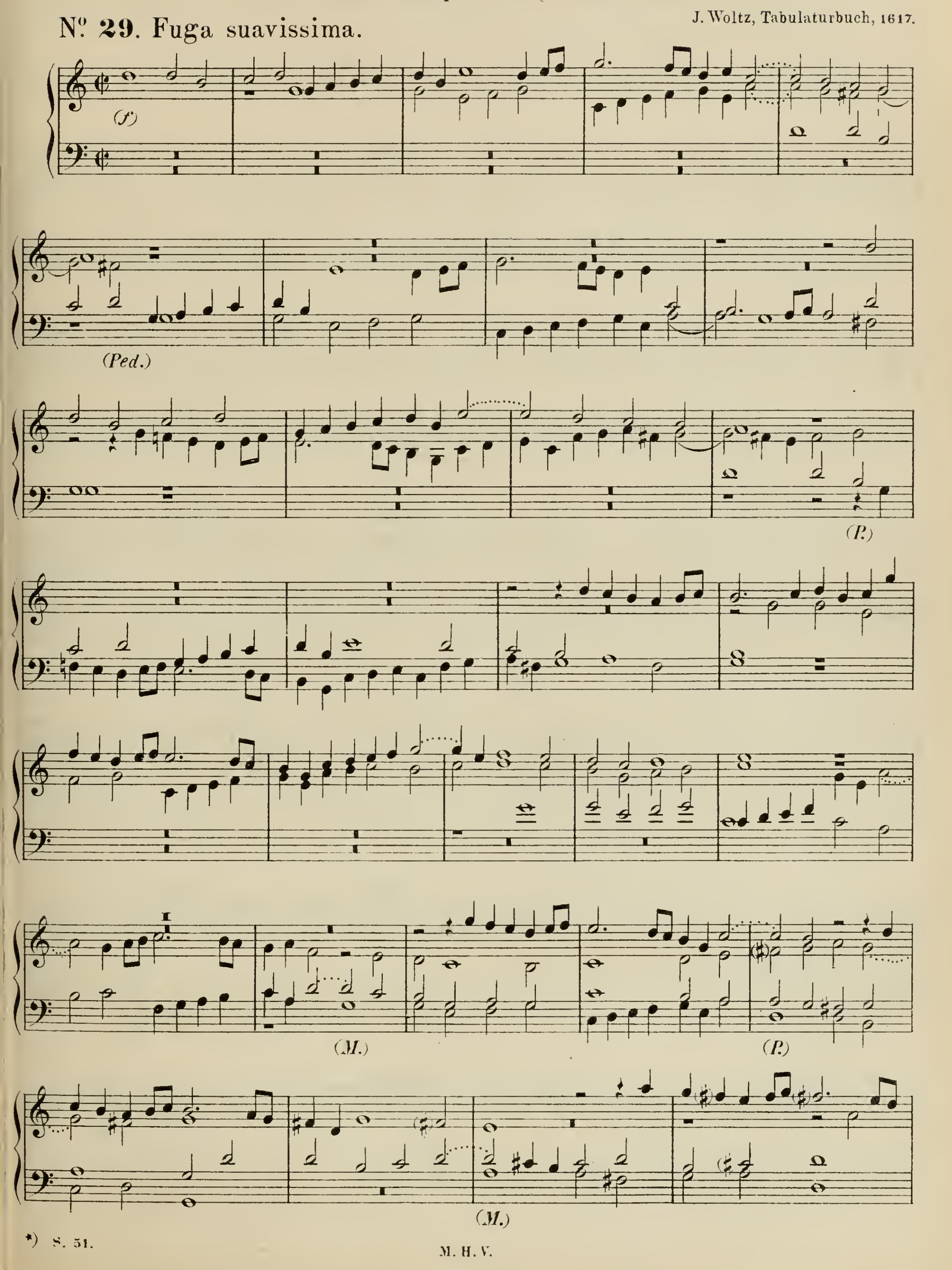


Carolus Luyton.*)

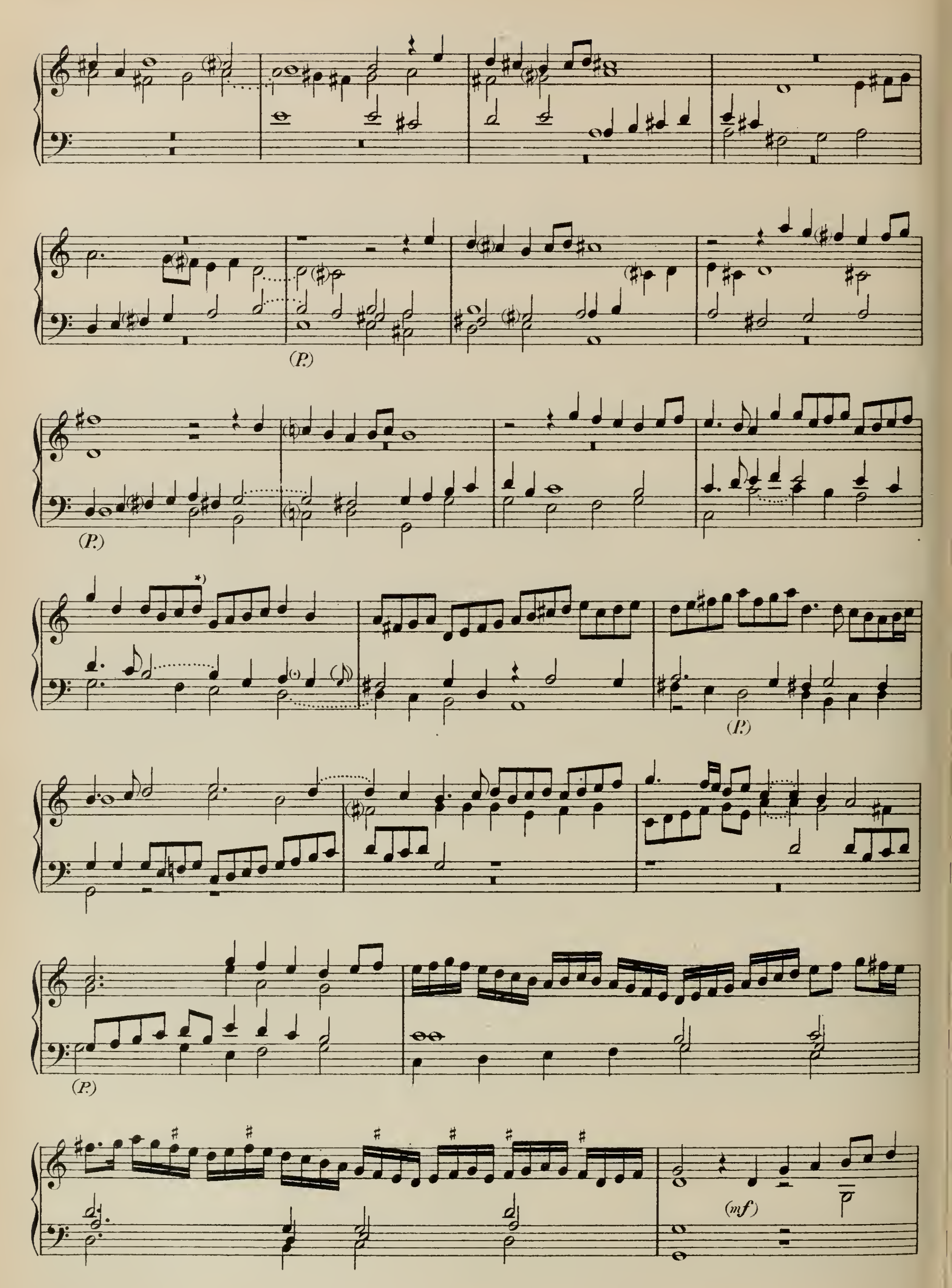
seit 1577 Hof-Organist
des Kaisers Rudolph zu Prag. + nach 1620.

J. Woltz, Tabulaturbuch, 1617.

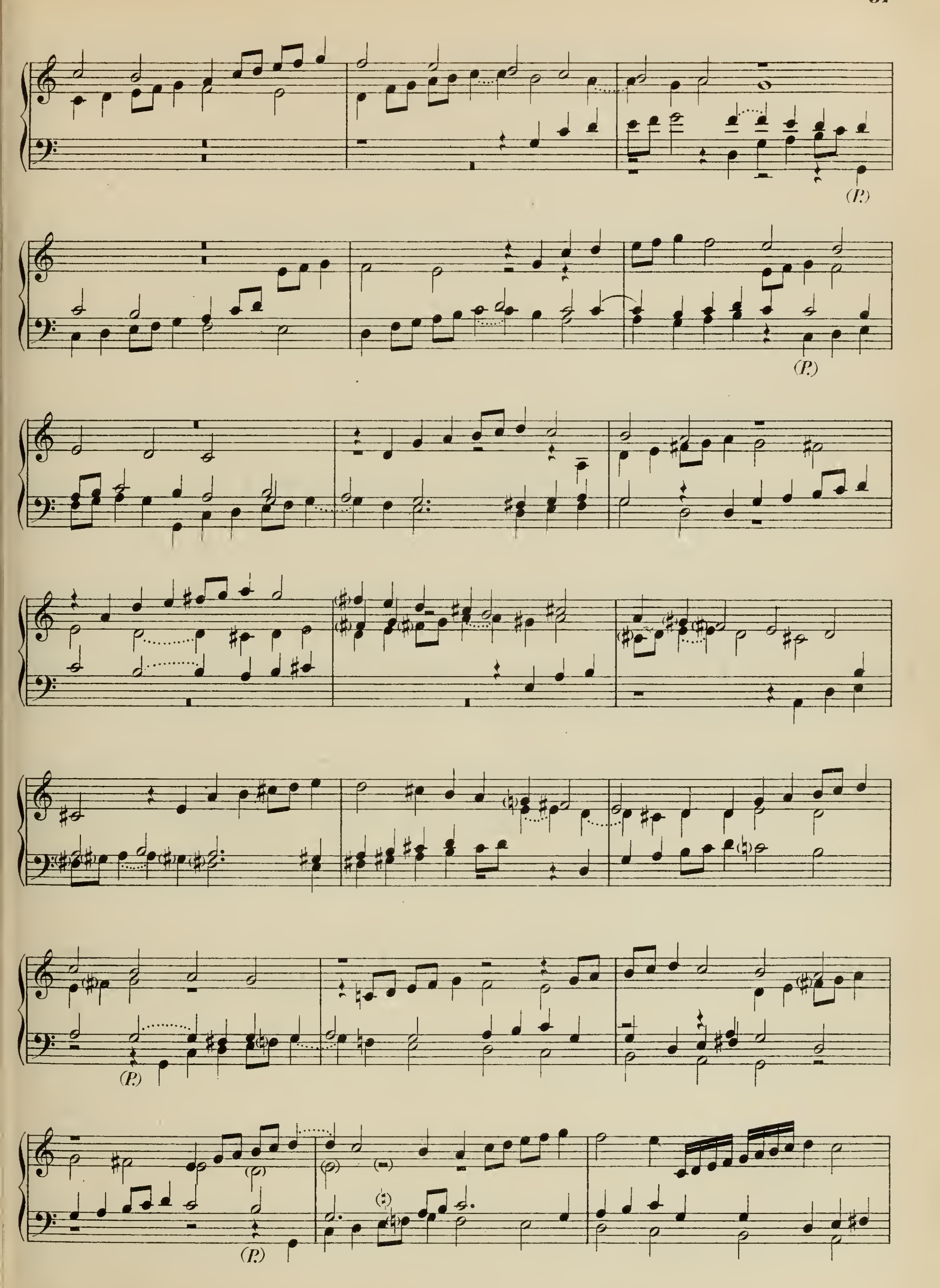
No. 29. Fuga suavissima.

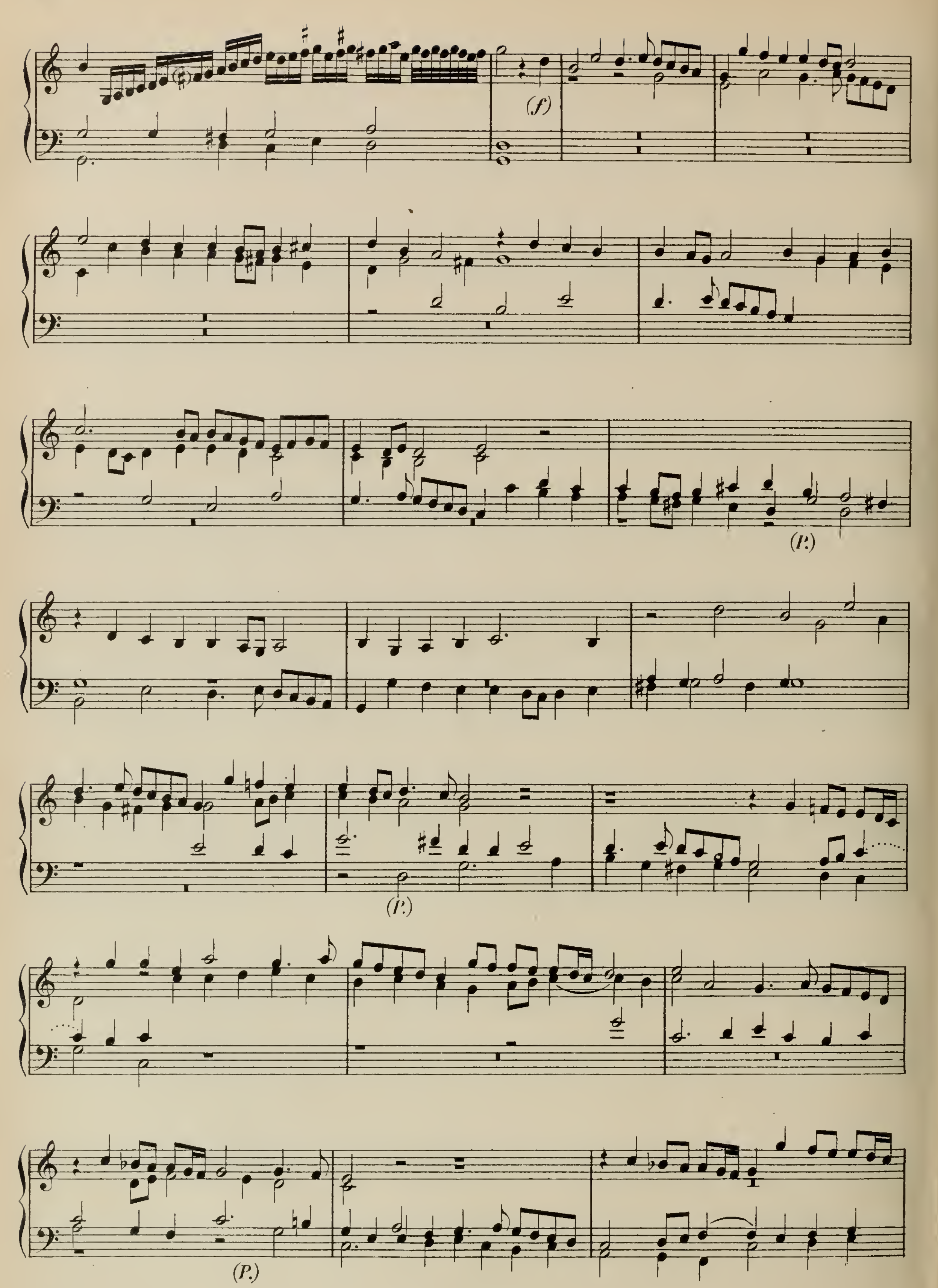


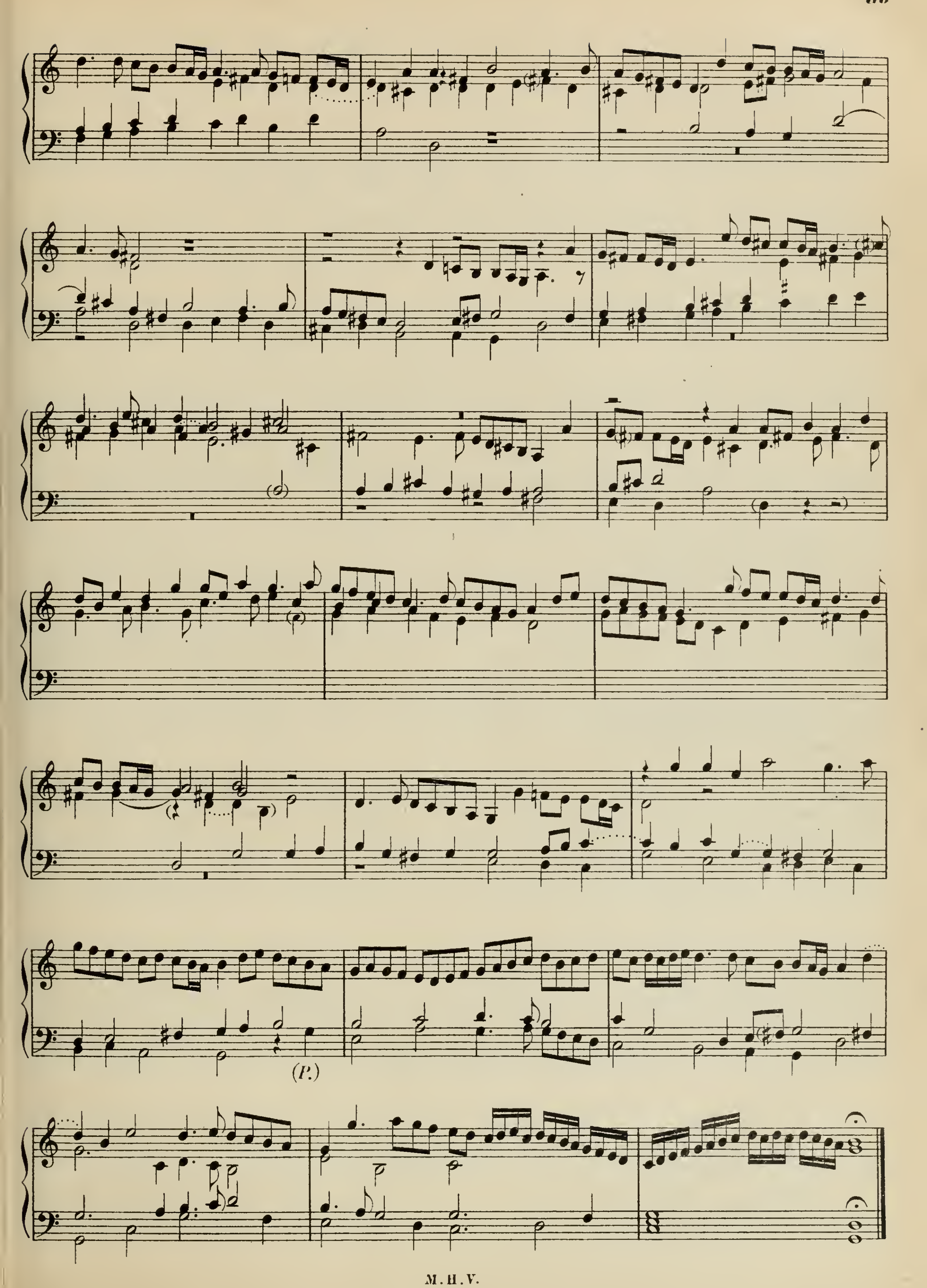
*) S. 51.



*) Woltz hat hier: *f d e f,* was den Parallelismus mit dem vorausgehenden und folgenden Takte aufhebt.
M. H. V.


(P.)
(P.)
(P.)
(P.)


(f)
(P.)
(P.)
(P.)

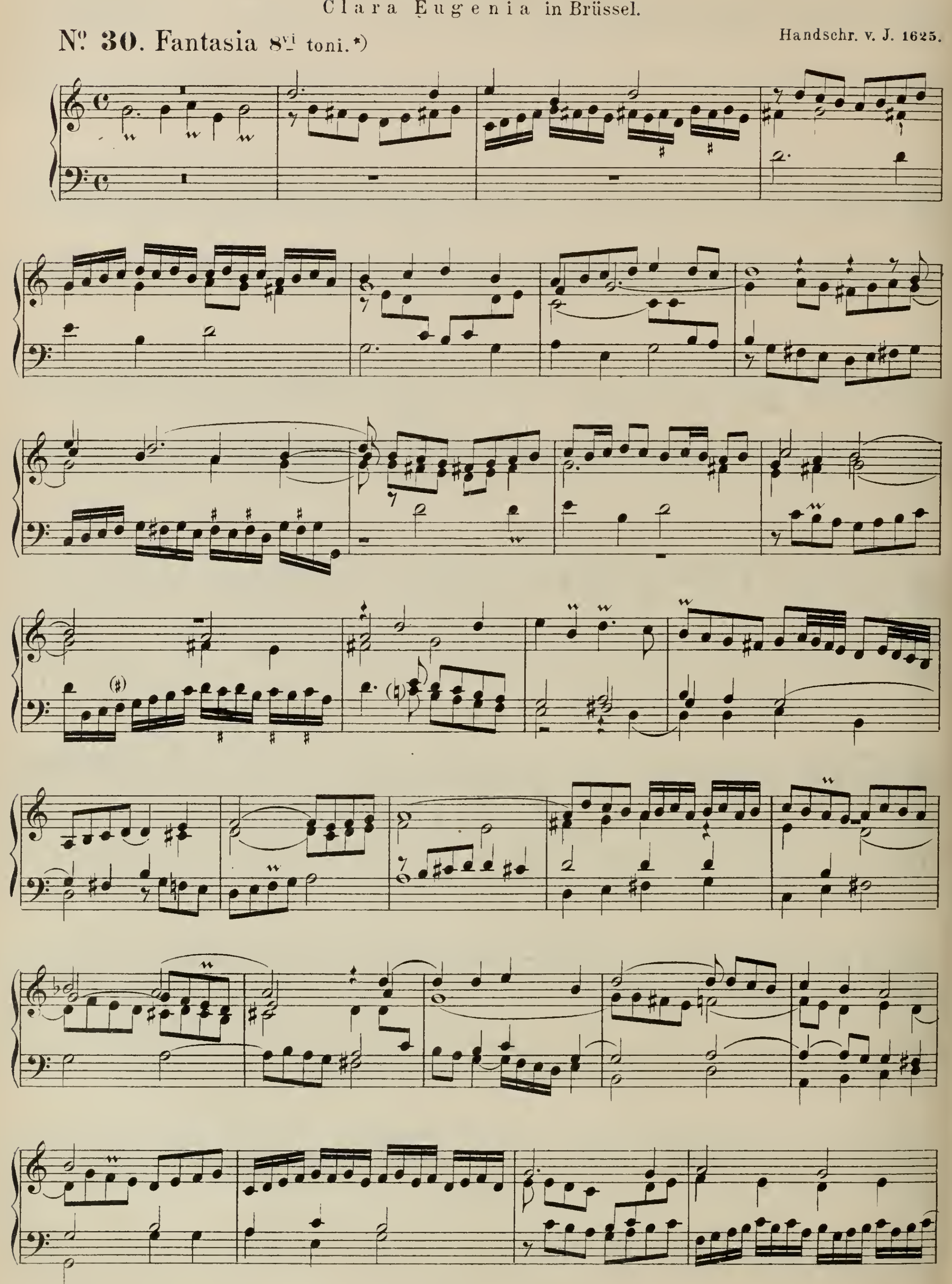

(P.)

Peter Cornet.**)

um 1600 Organist d. Infantin
Clara Eugenia in Brüssel.

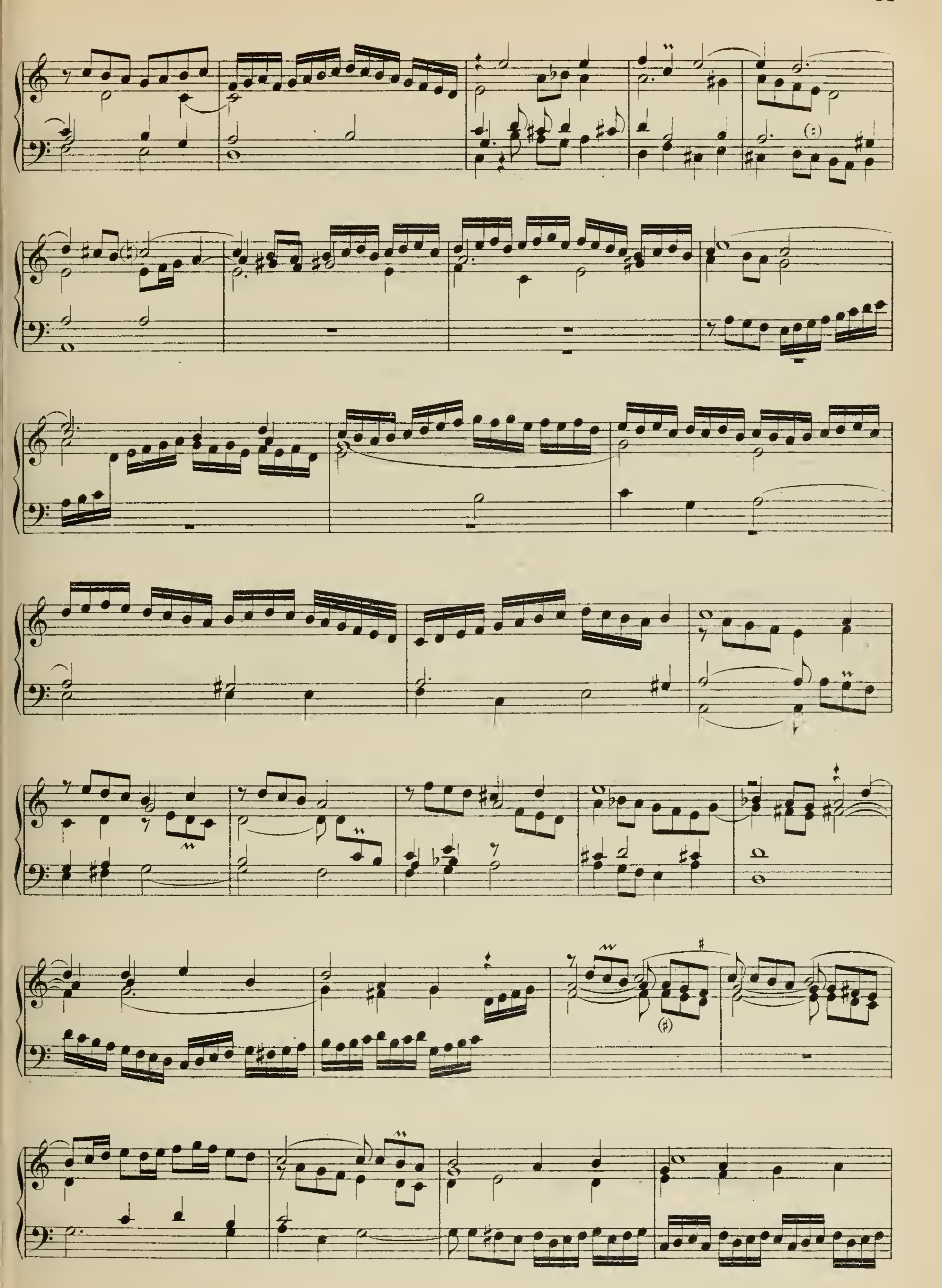
Nº 30. Fantasia 8vi toni.*)

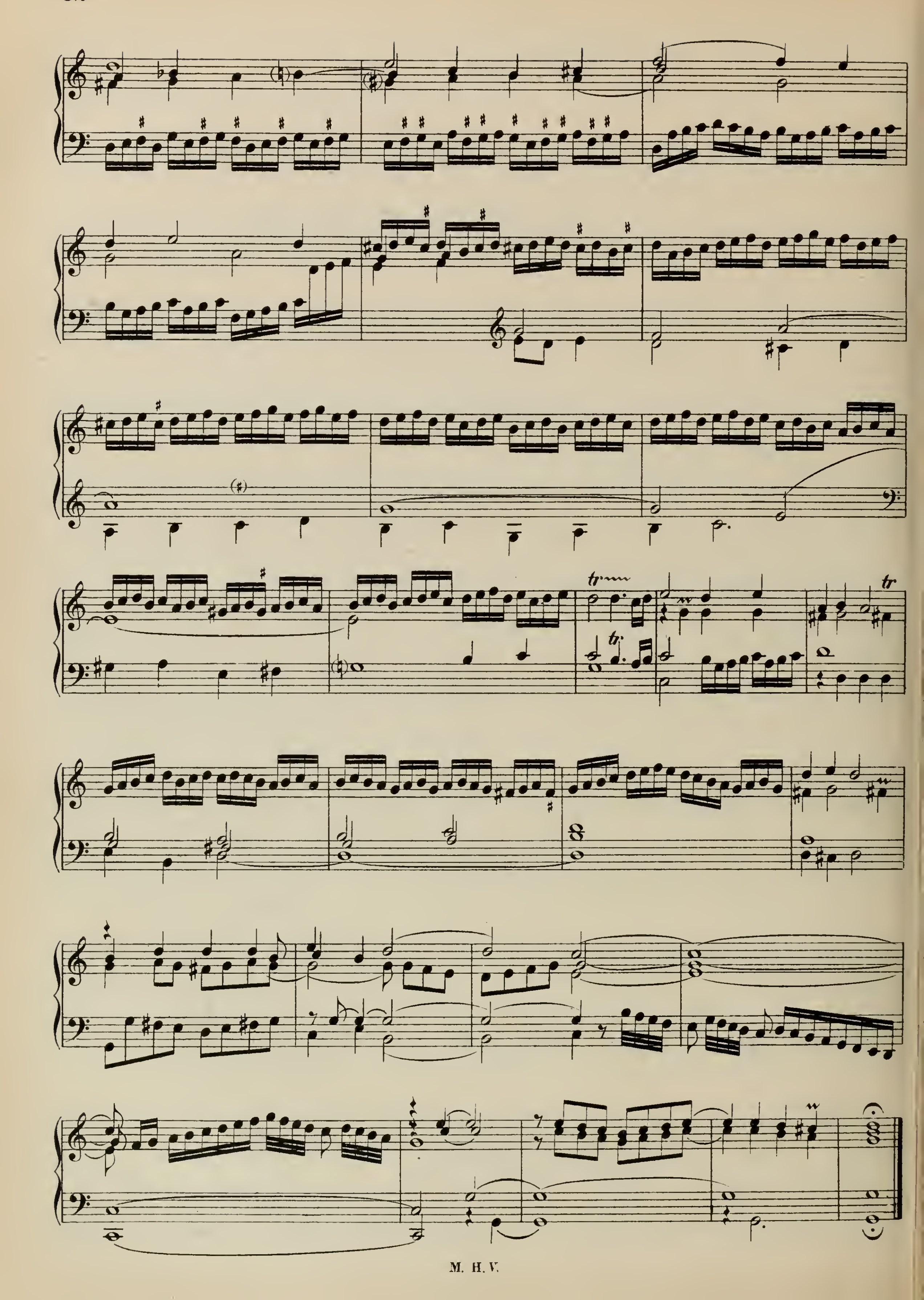
Handschr. v. J. 1625.



*) Vom Schreiber beigesetzt: „Mandatomi alli 30. Sept. 1625." **) S. 52.

M. H. V.

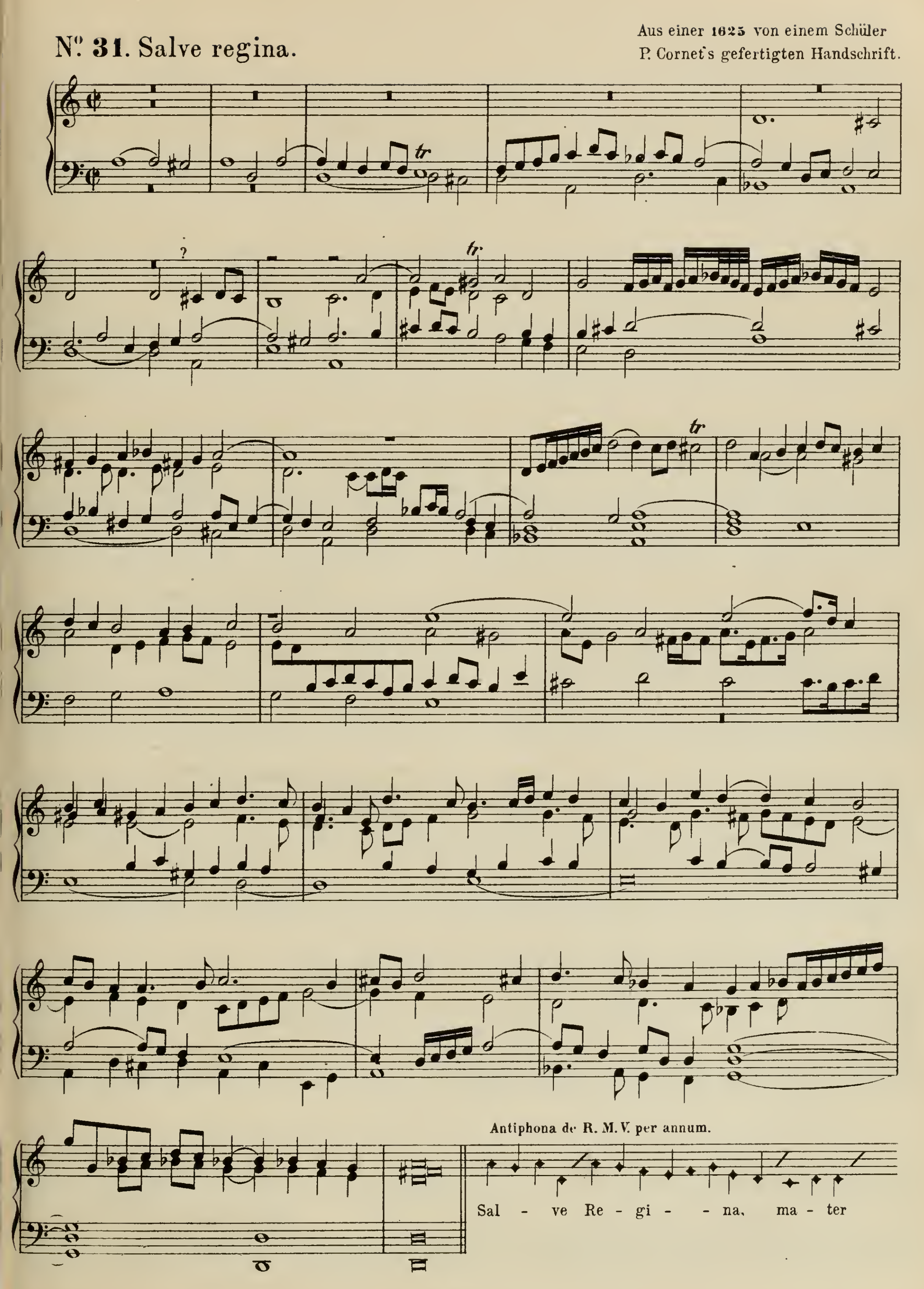




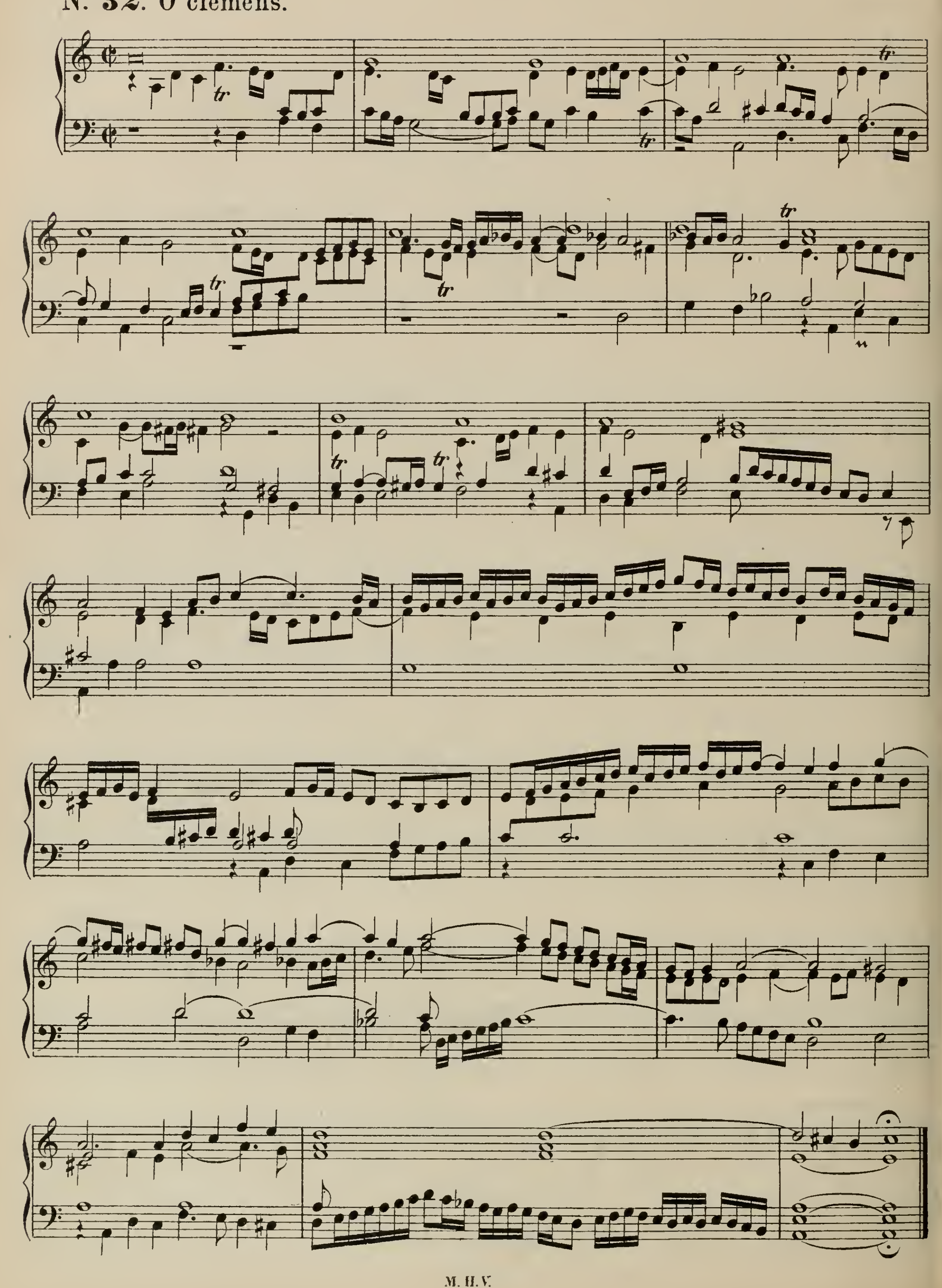
tr
tr.
tr

N°. 31. Salve regina.

Aus einer 1625 von einem Schüler P. Cornet's gefertigten Handschrift.



Nº 32. O clemens.

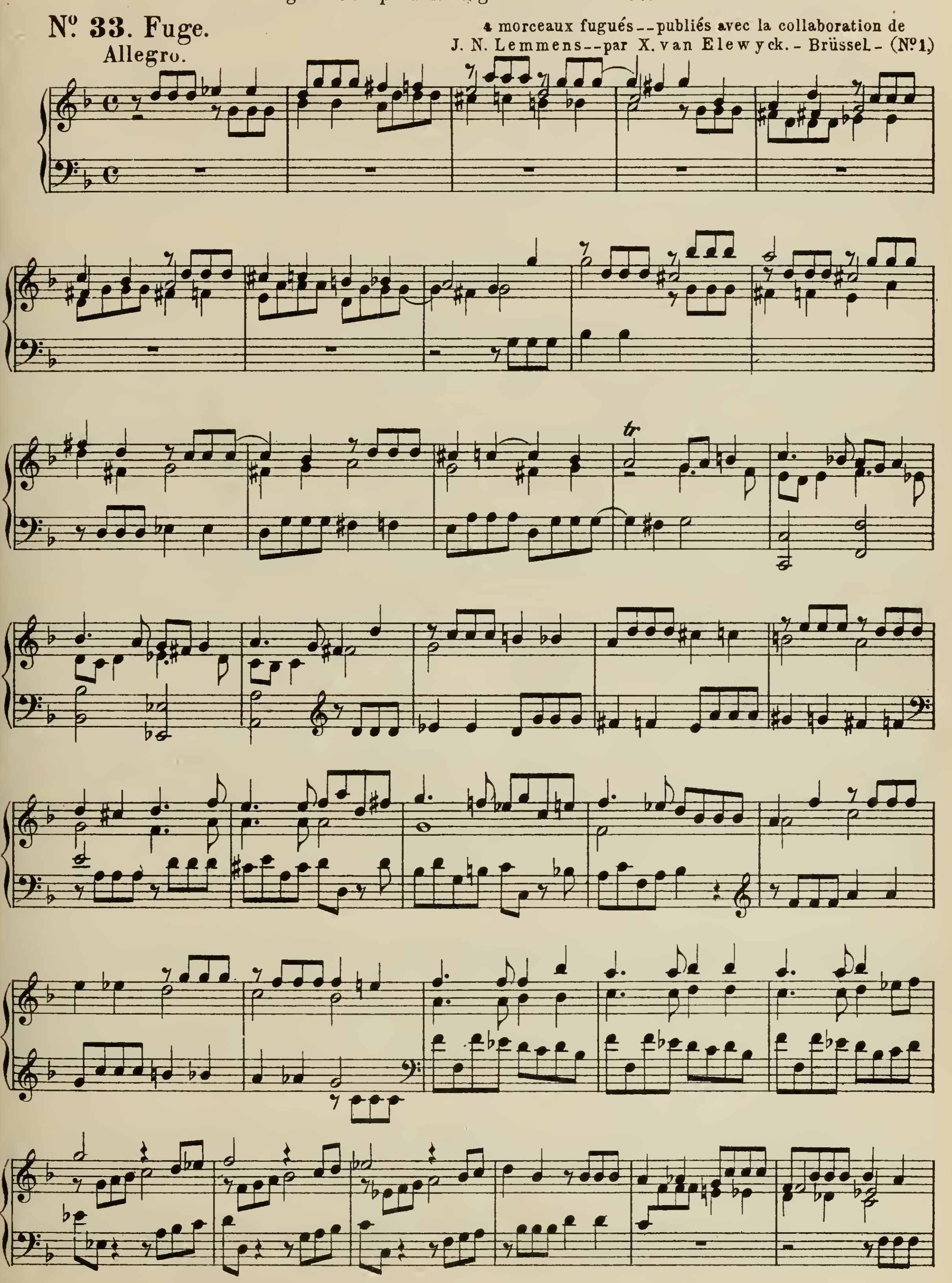


Matthias van den Gheyn,*)

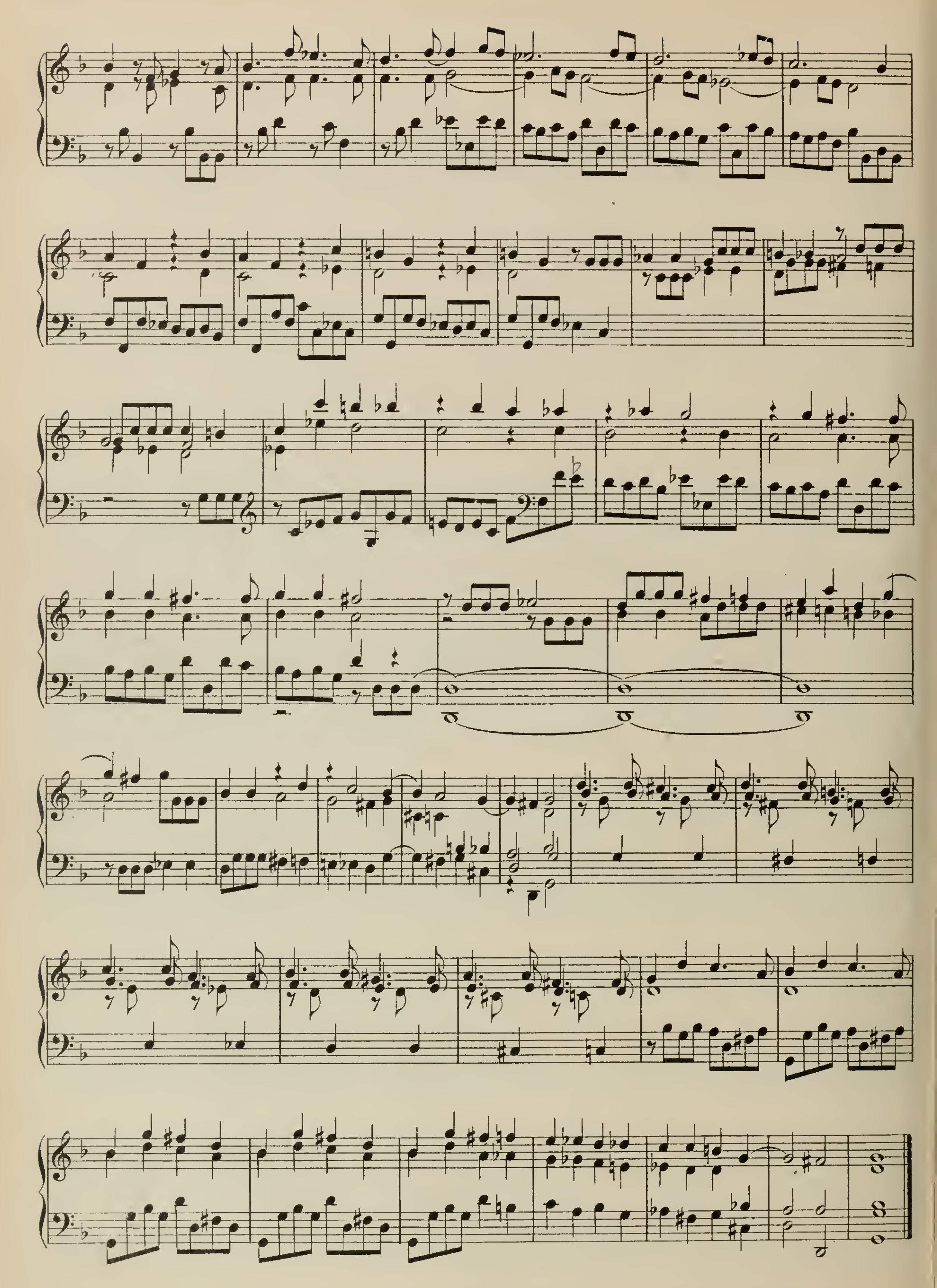
Glockenist u. Organist zu Löwen,
geb. 17. April 1721, gest. 22. Juni 1785.

No. 33. Fuge.

4 morceaux fugués--publiés avec la collaboration de J. N. Lemmens--par X. van Elewyck. - Brüssel. - (No 1)



*) S. 53

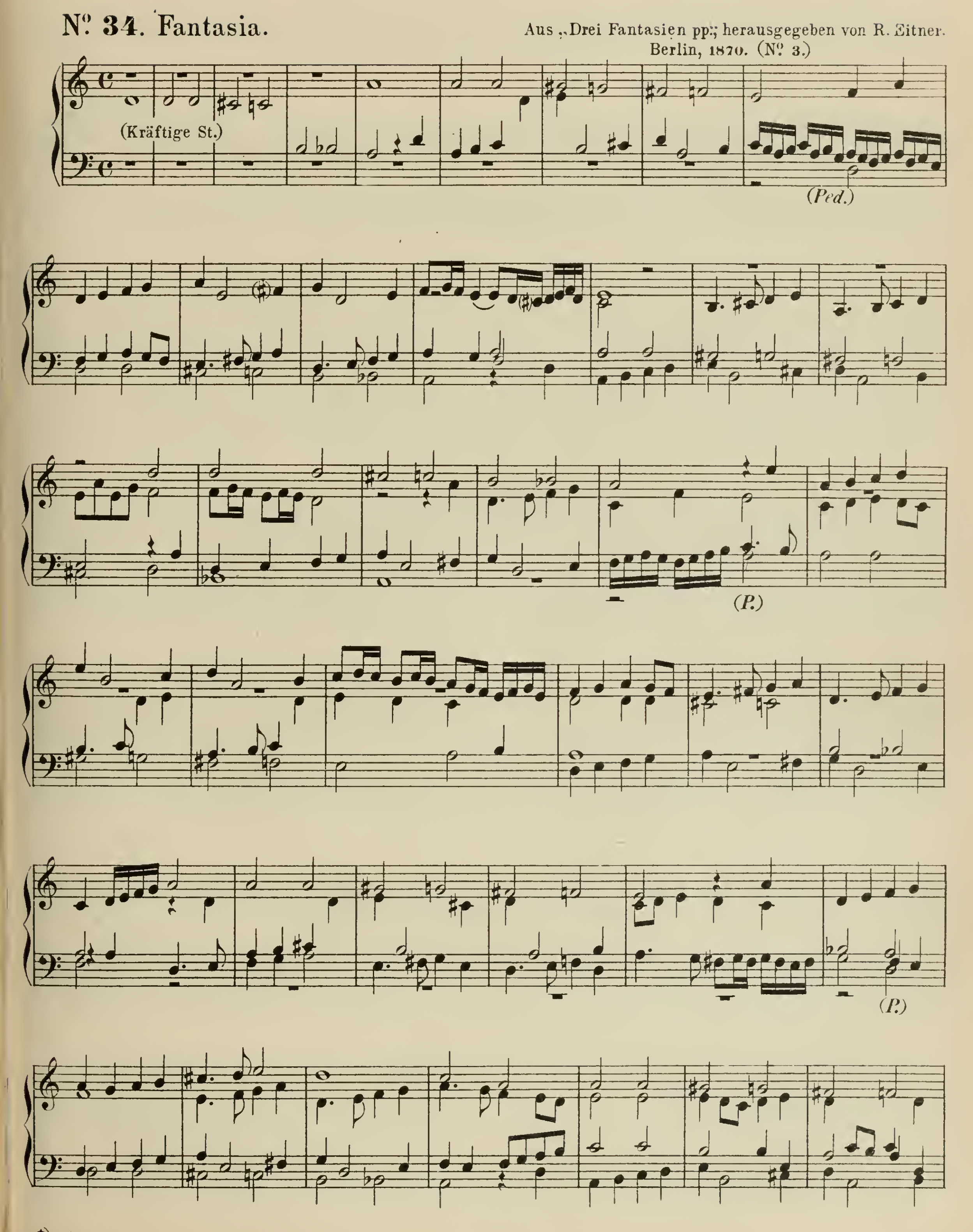


Peter Sweeling,*)
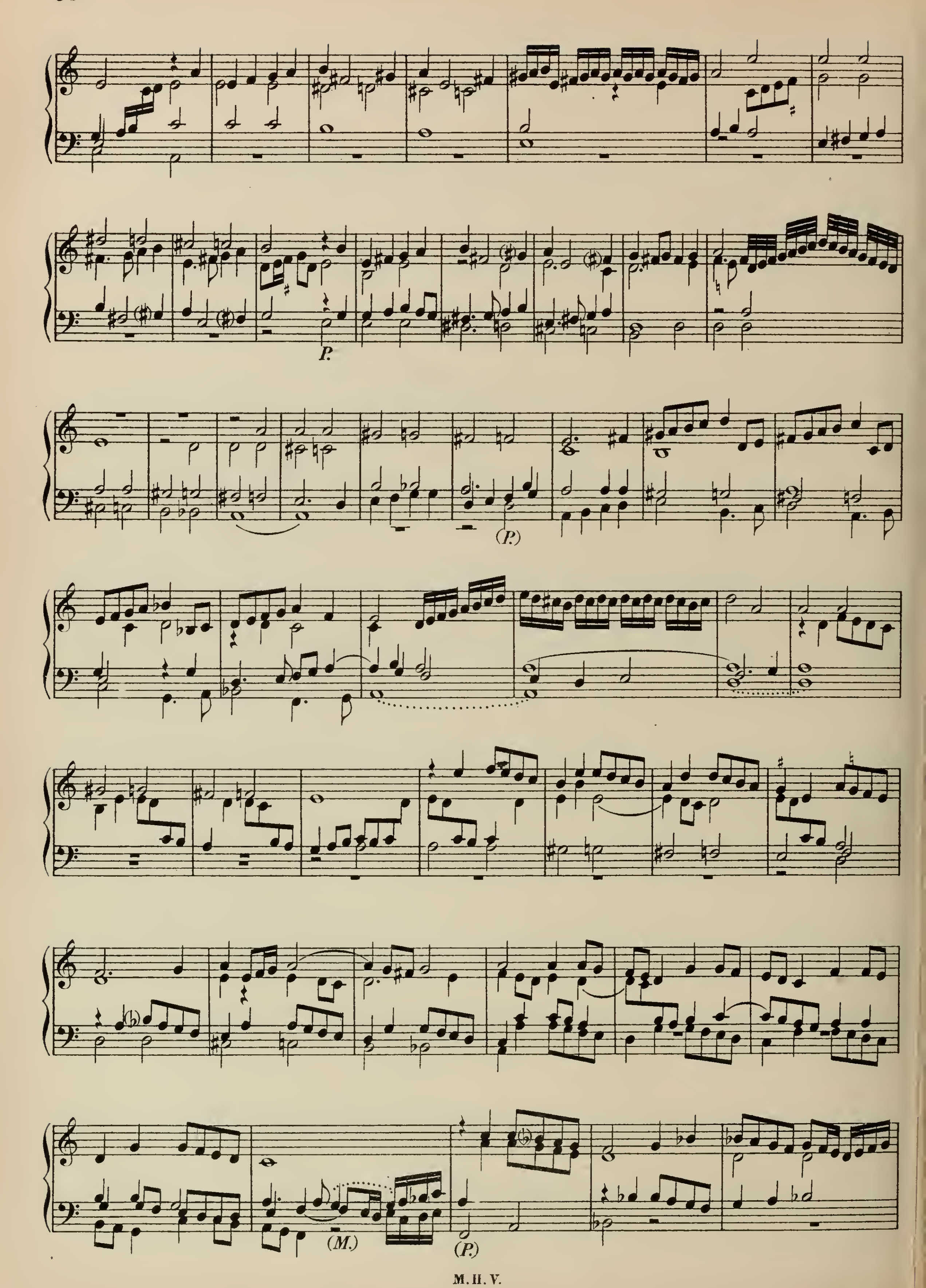
Organist in Amsterdam,
1561 — 1621.

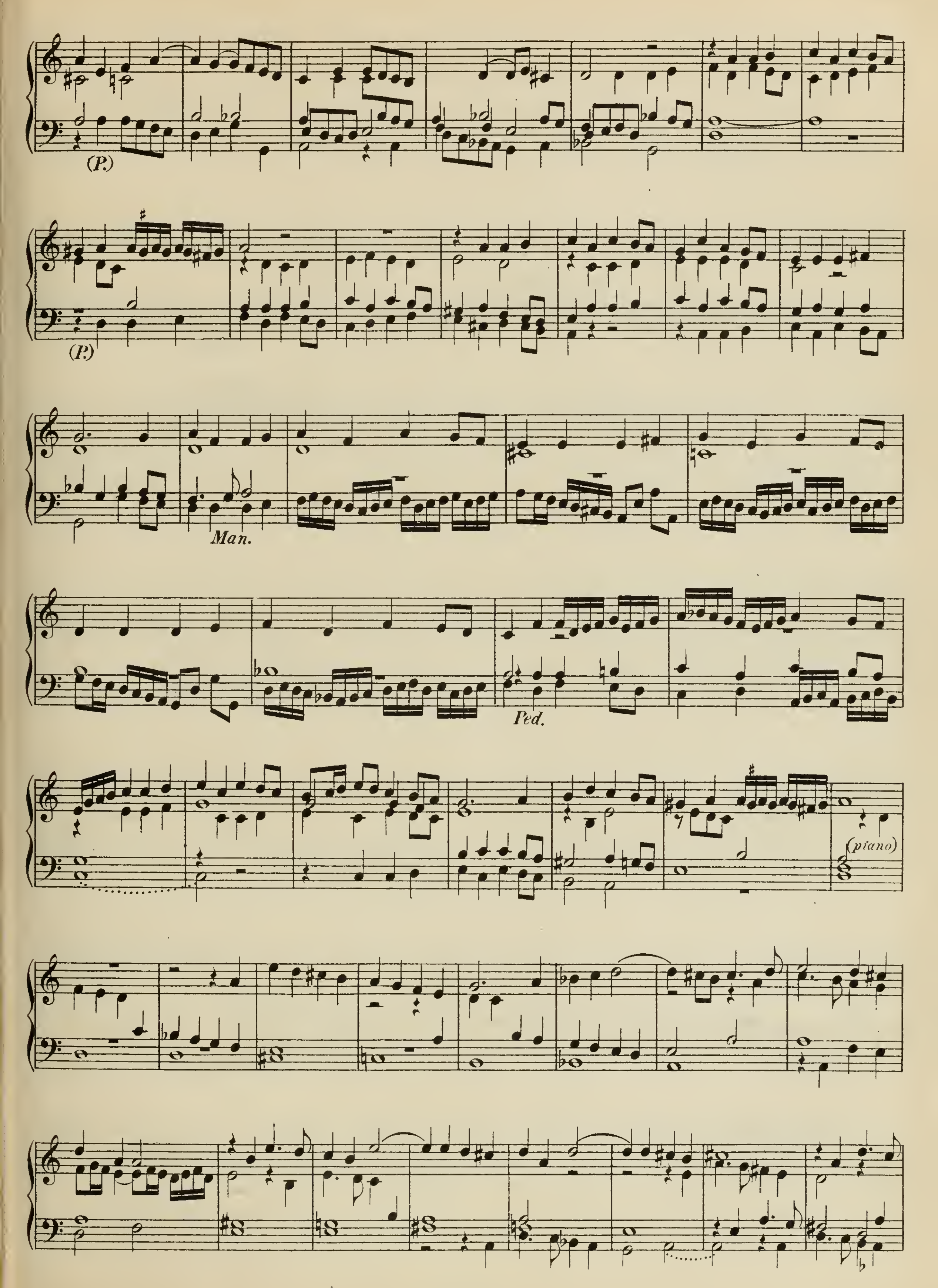
Nº 34. Fantasia.

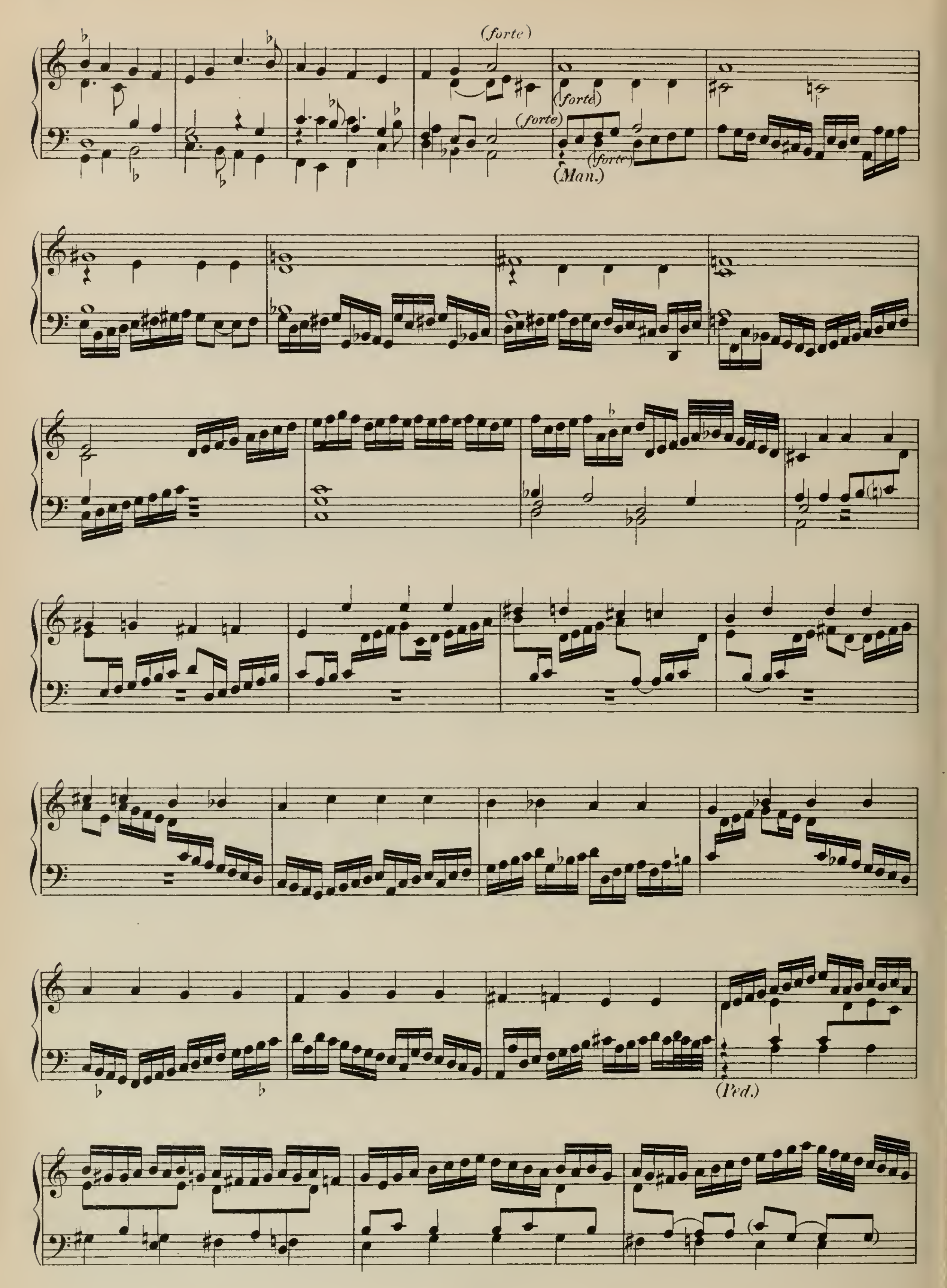
Aus „Drei Fantasien pp.“ herausgegeben von R. Eitner. Berlin, 1870. (Nº 3.)

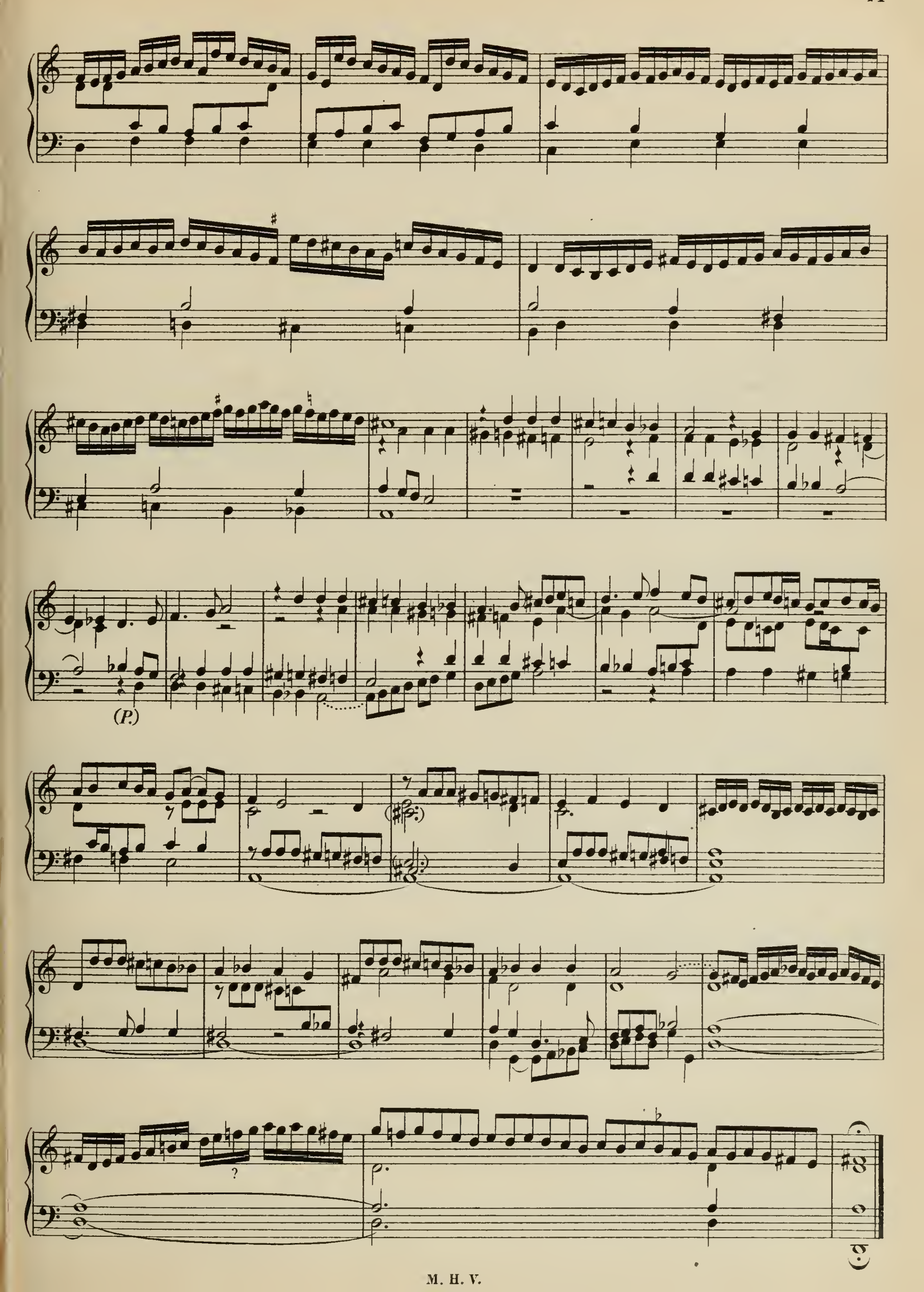


*) S. 53.


P.
(P.)
(M.)
(P.)


(P.)
(P.)
Man.
Ped.
(piano)


(forte)
(forte)
(forte)
(forte)
(Man.)
(Ped.)

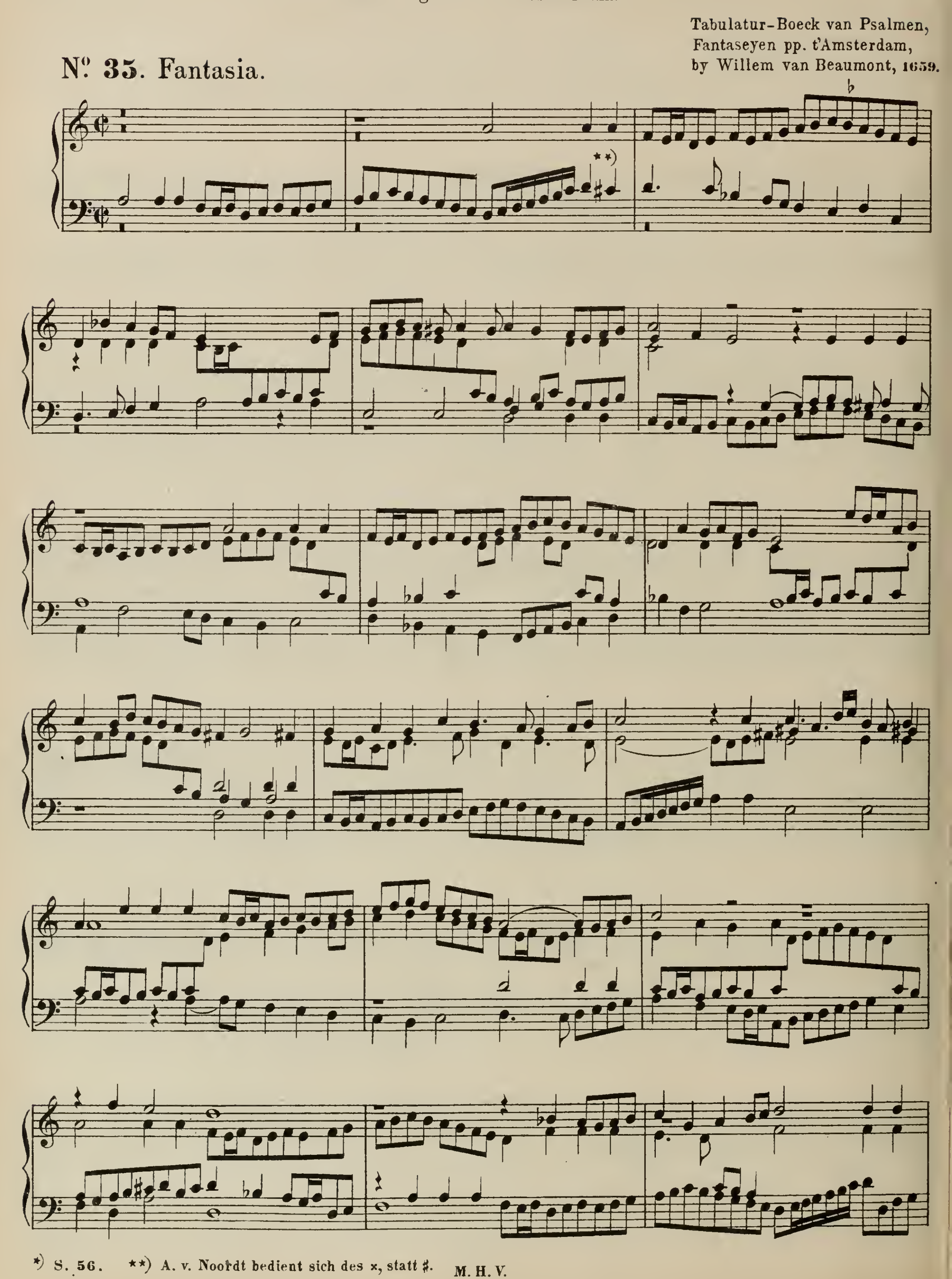

(P.)
?

Anthony van Noordt,*)

1659 Organist zu Amsterdam.

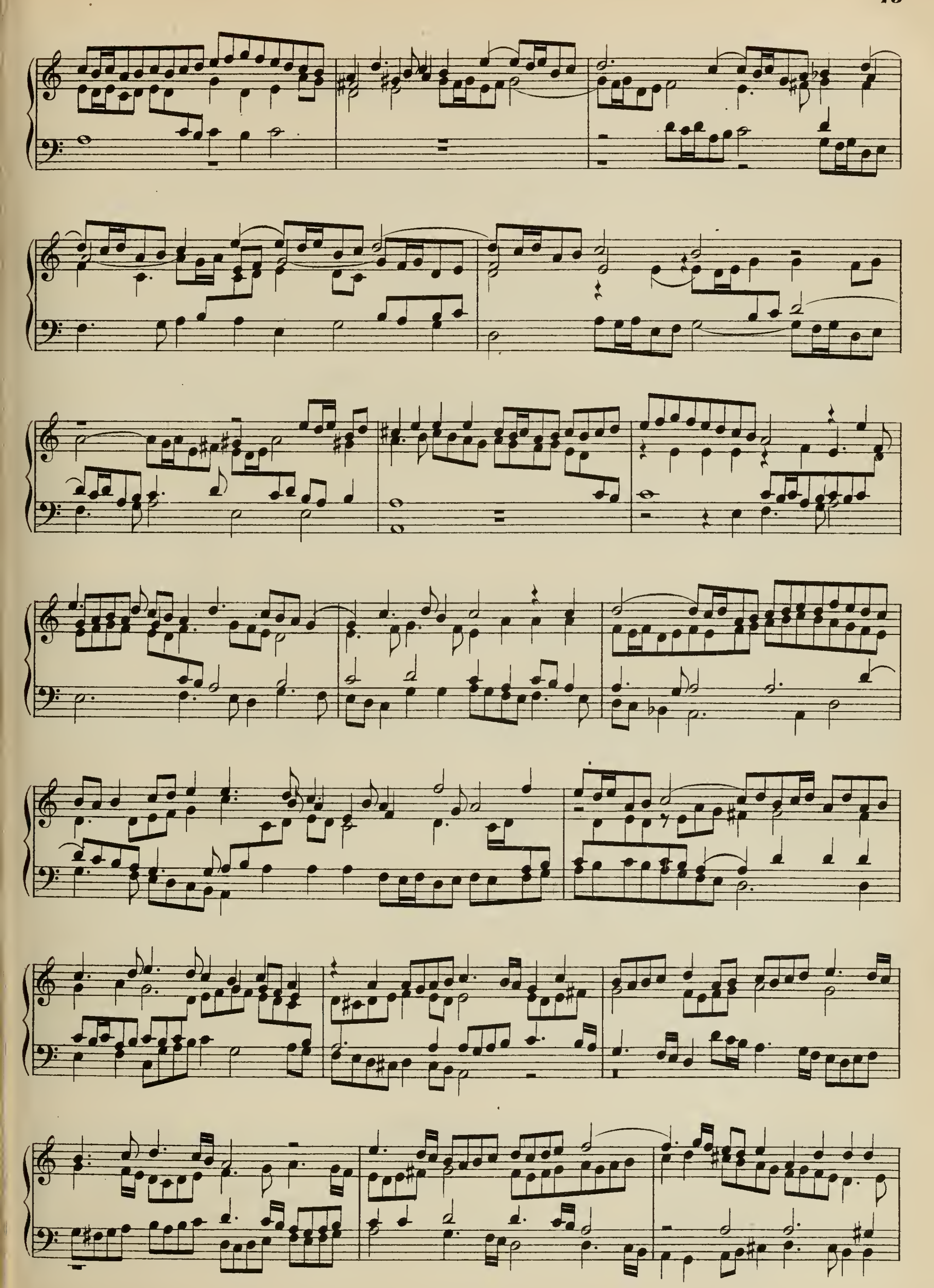
Tabulatur-Boeck van Psalmen,
Fantaseyen pp. t'Amsterdam,
by Willem van Beaumont, 1659.

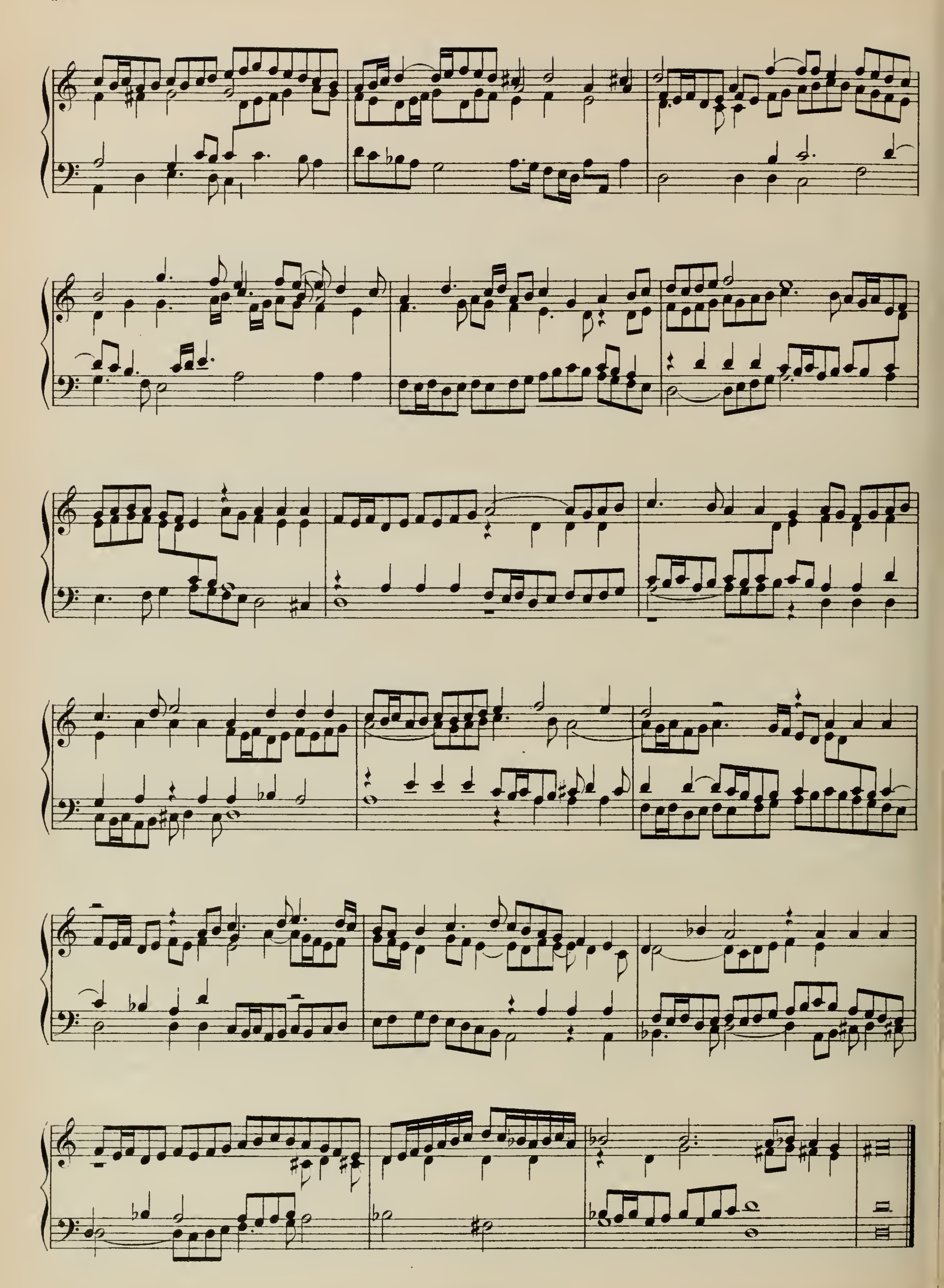
Nº 35. Fantasia.



*) S. 56. **) A. v. Noordt bedient sich des ×, statt ♯.

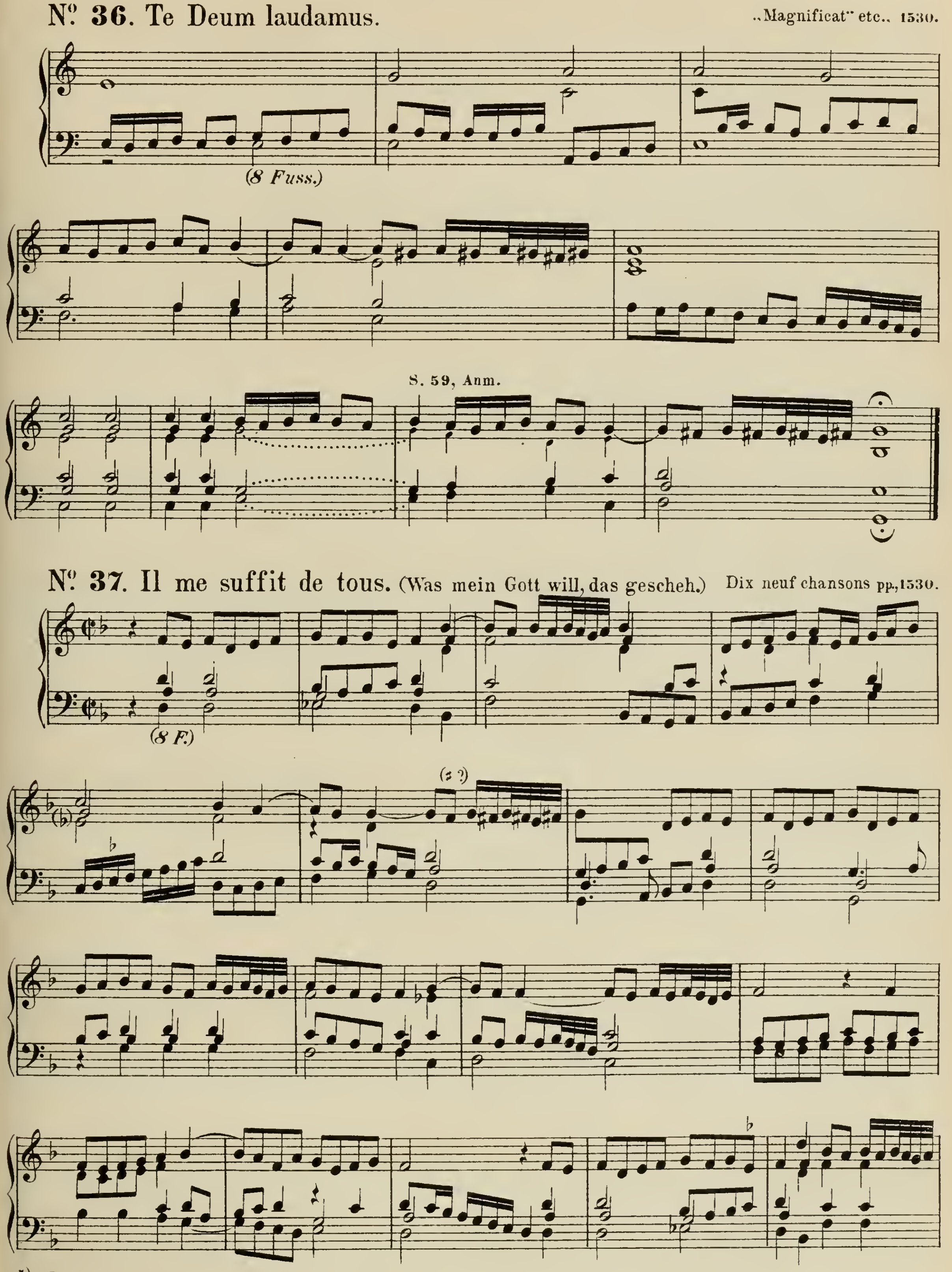
M. H. V.





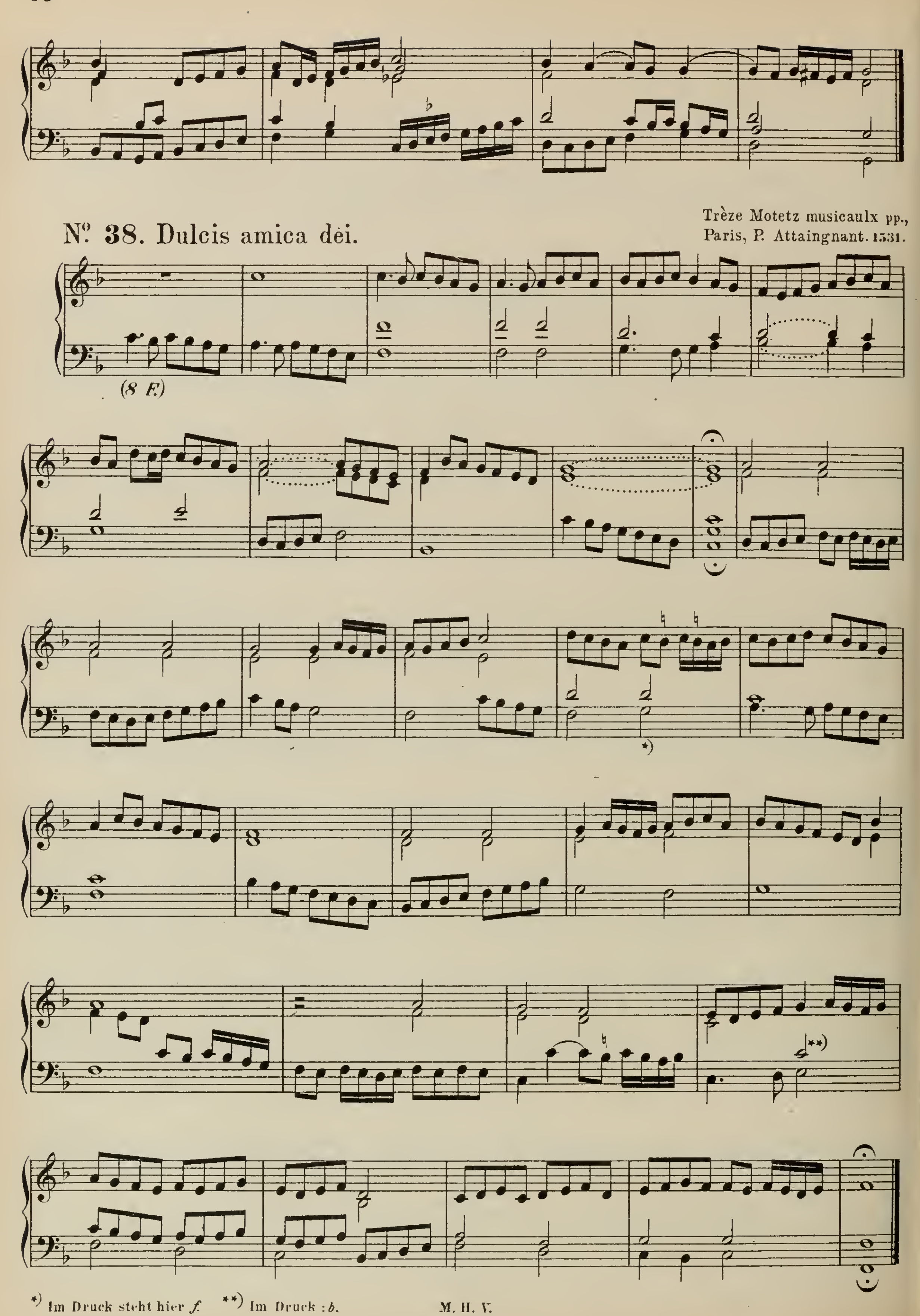
P. Attaingnant's *)

Sammlungen.**)

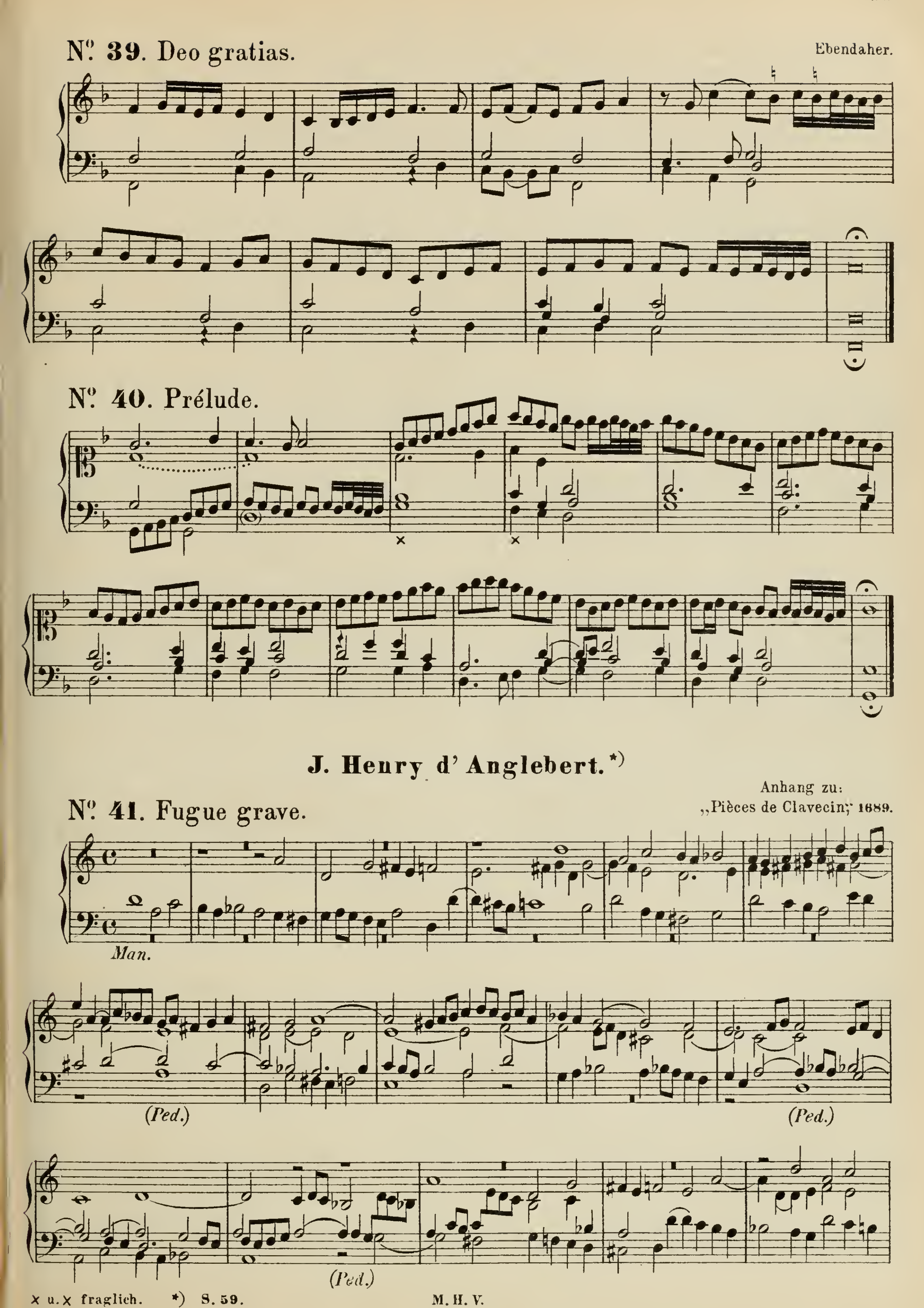


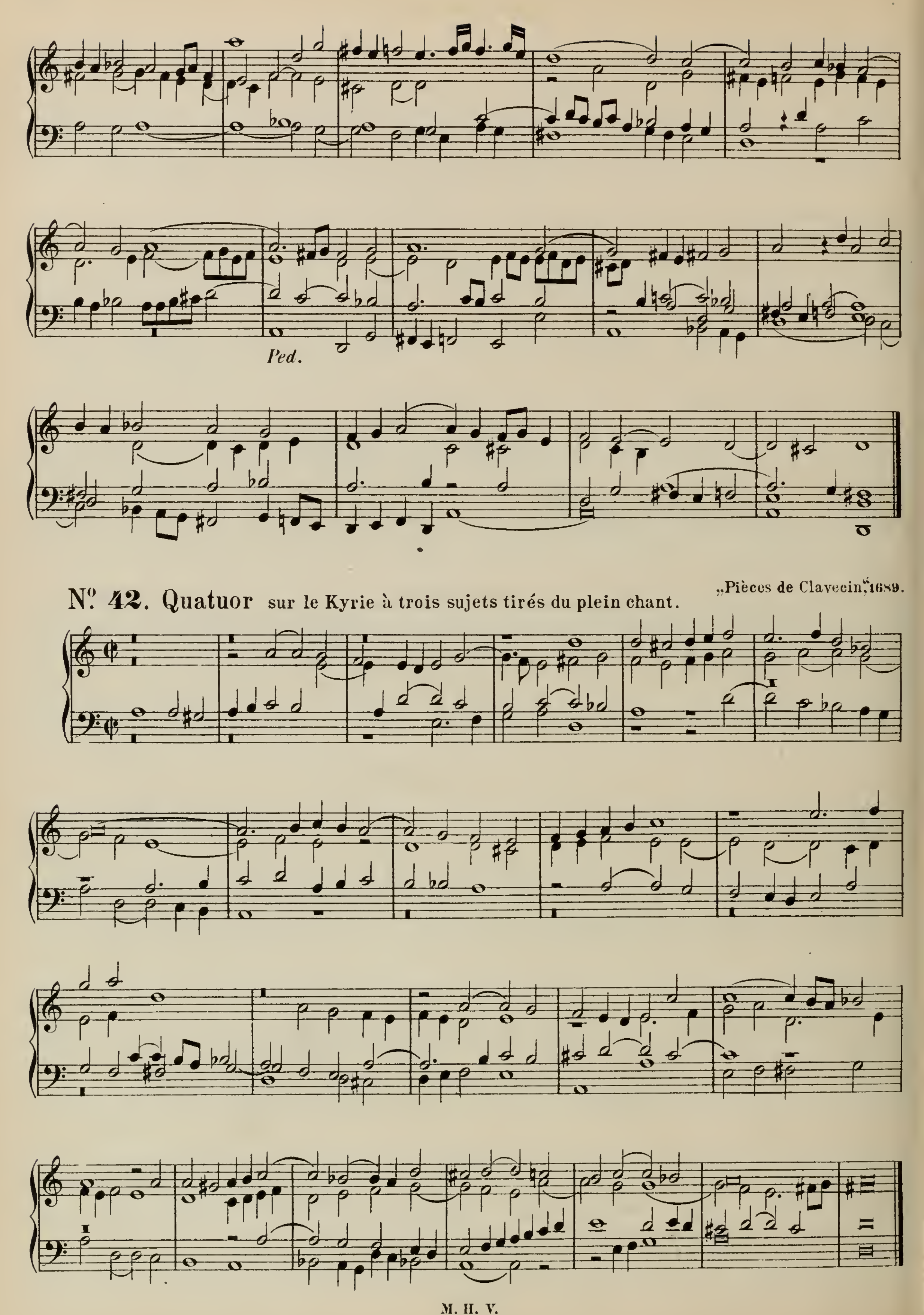
*) S. 57.

**) Nach gefälliger Mittheilung des Herrn J. J. Maier, Custos der musikal. Abth. der K. Bibliothek zu München.



*) Im Druck steht hier *f*. **) Im Druck : *b*.


Nº 39. Deo gratias.
Ebendaher.
Nº 40. Prélude.
J. Henry d' Anglebert.*)
Anhang zu:
„Pièces de Clavecin," 1689.
Nº 41. Fugue grave.
Man.
(Ped.)
(Ped.)
(Ped.)
× u. × fraglich.
*) S. 59.
M. H. V.

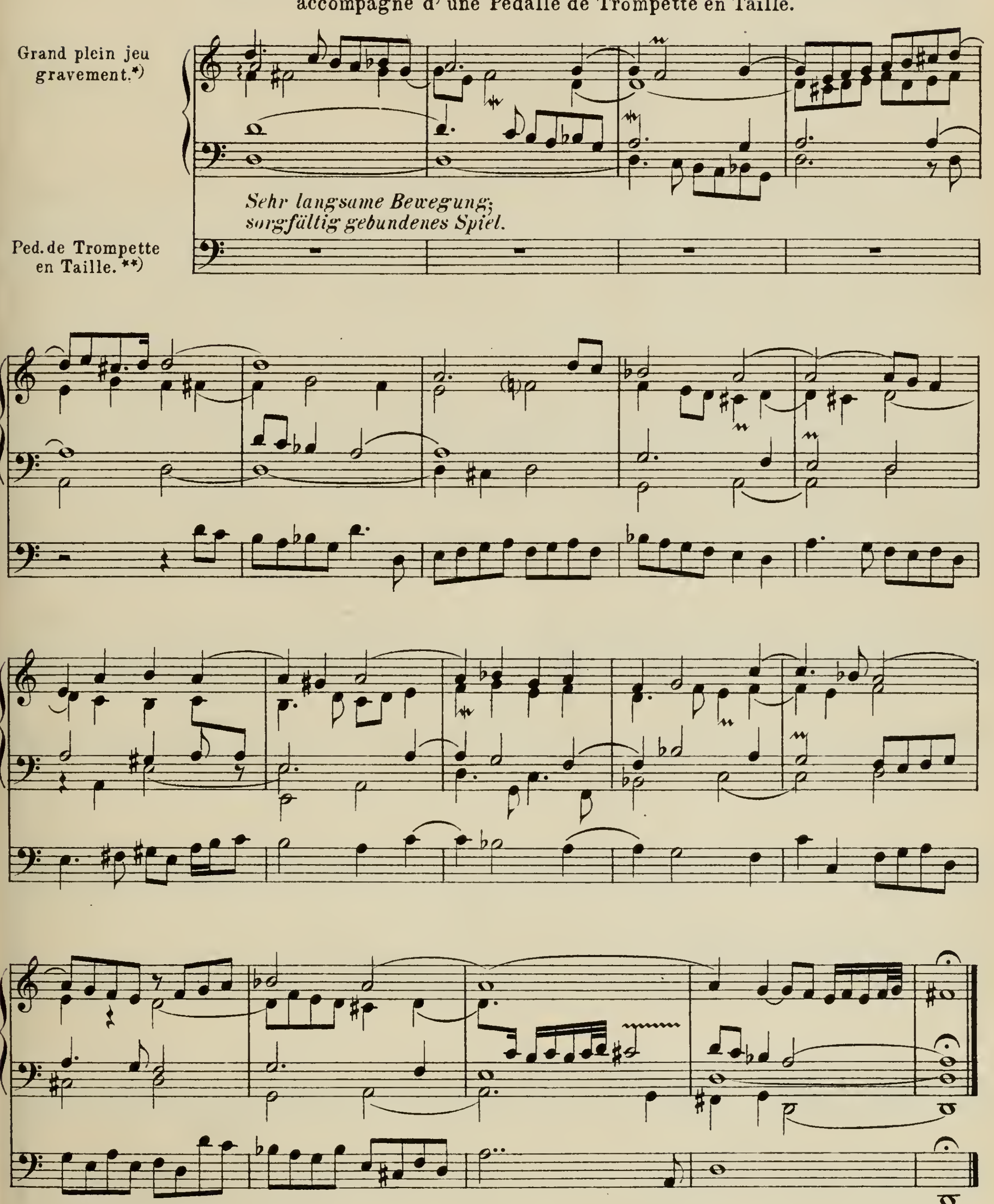

Ped.
„Pièces de Clavecin“ 1689.
Nº 42. Quatuor sur le Kyrie à trois sujets tirés du plein chant.

André Raison,†

Organiste de la Royalle Abbaye
de Sainte Geneviefe du mont de Paris,
1688.

No. 43. Kyrie du premier ton pour un plein jeu accompagné d'une Pedalle de Trompette en Taille.

Livre d'Orgue, 1688.



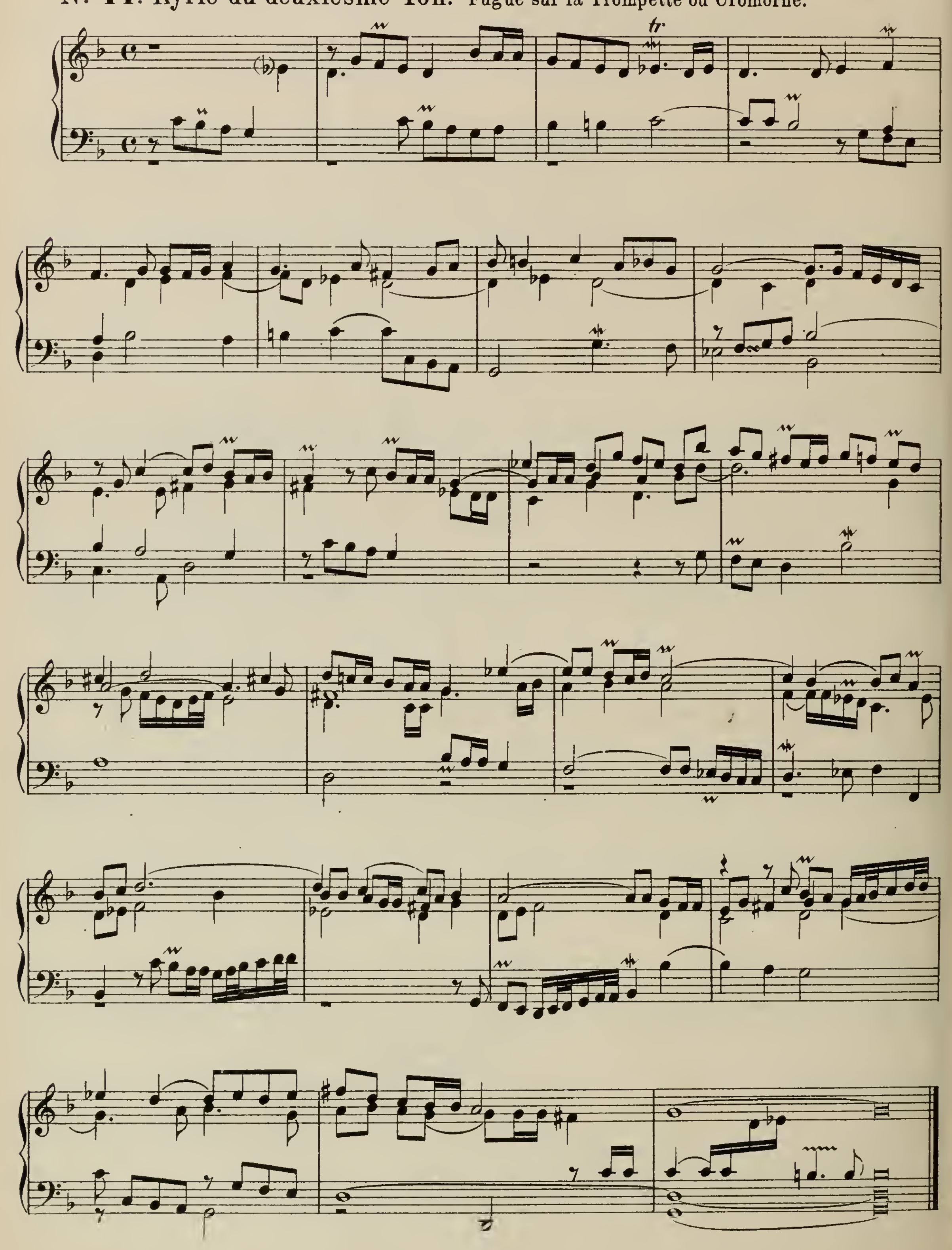
*) Volles Haupt-Manual mit Principal 16 Fuss, ohne Rohrwerk.

**) Trompete 8 F. mit der nöthigen Unterstützung gleich grosser, aber nicht grösserer Stimmen.

† S. 60.

Livre d'Orgue, 1688.

No. 44. Kyrie du deuxièsme Ton. Fugue sur la Trompette ou Cromorne.

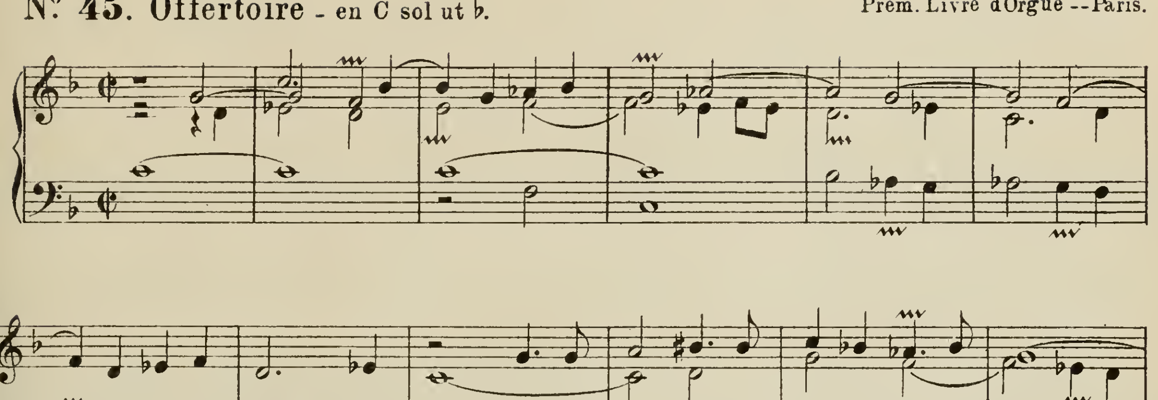


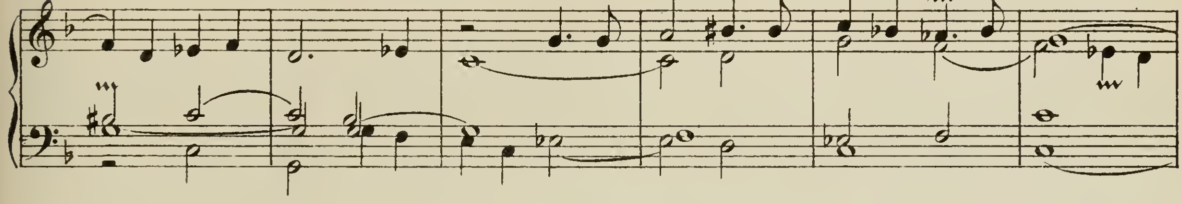
Nicolas le Begue.†
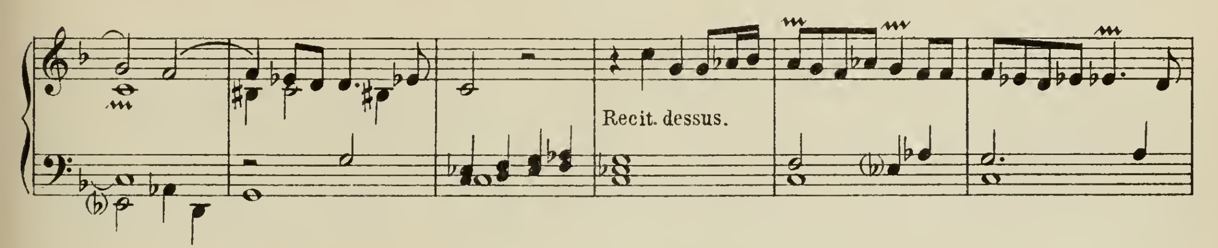
(1603 — 6. Juli 1702.)
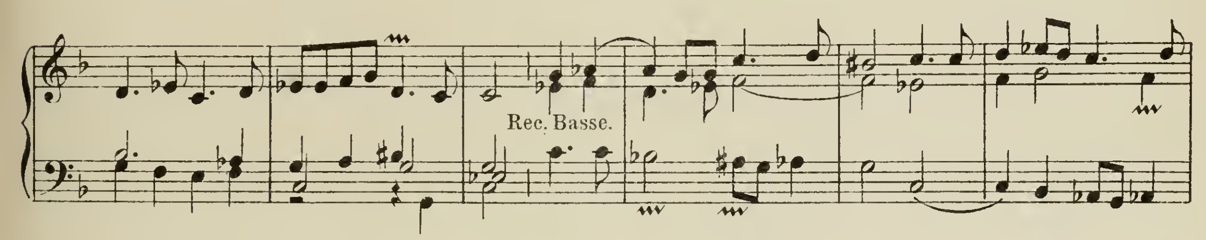
Nº 45. Offertoire - en C sol ut ♭.
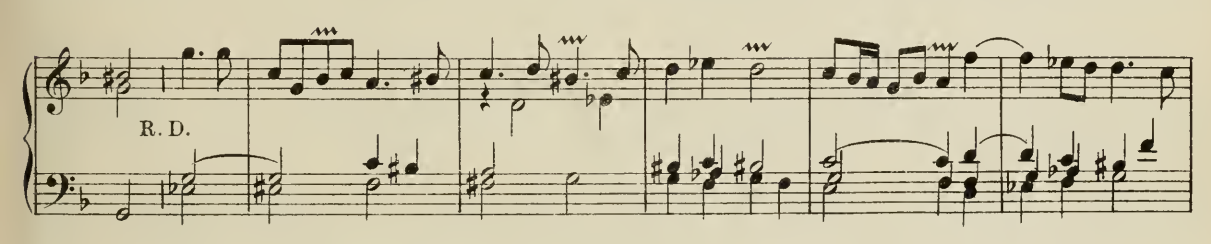
Prem. Livre d'Orgue --Paris.
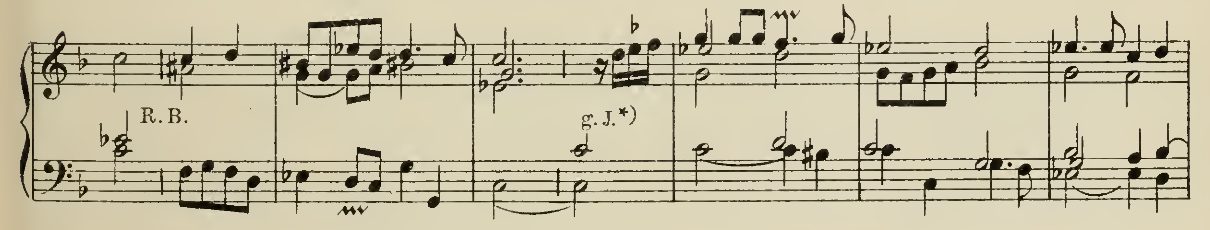




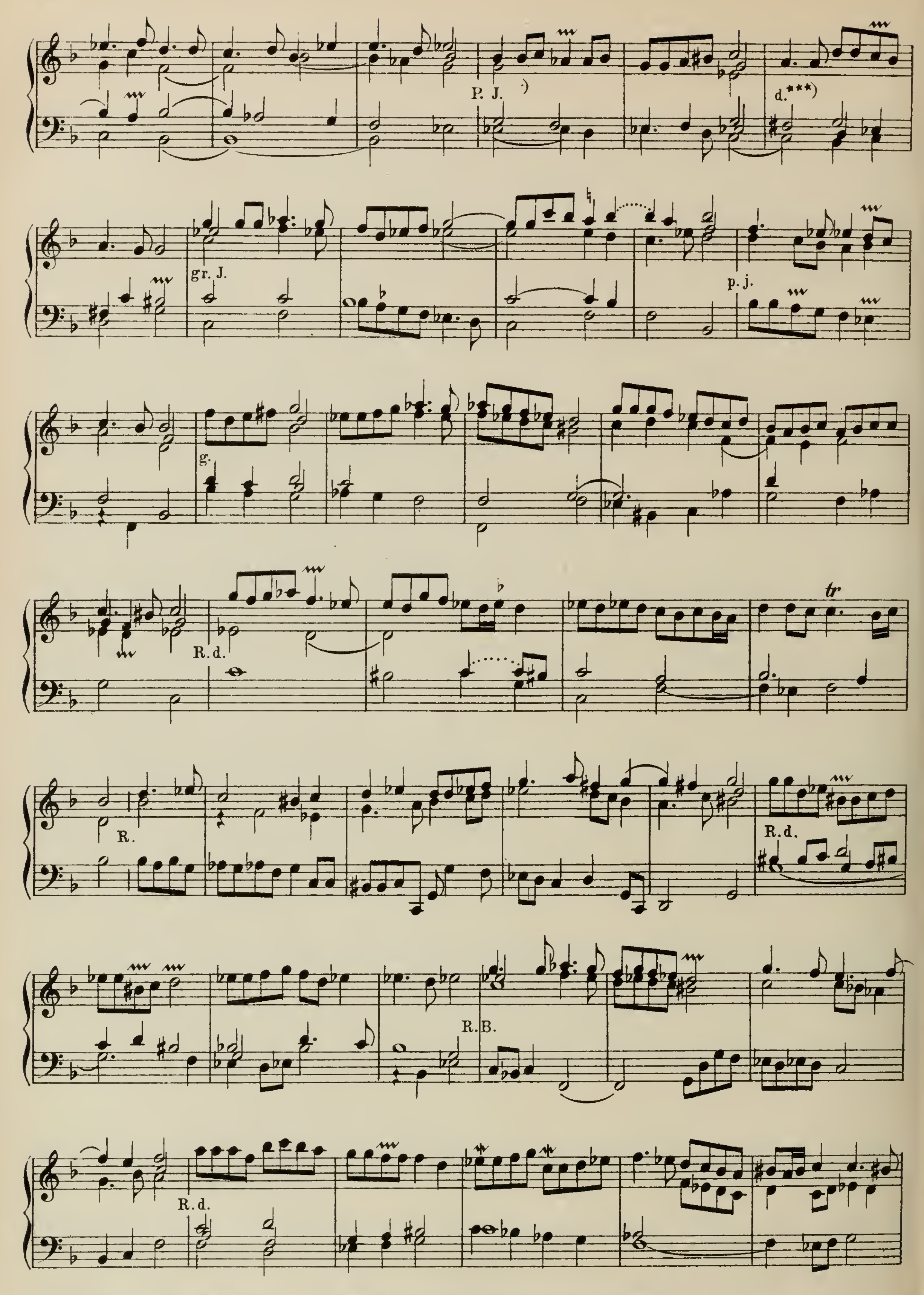




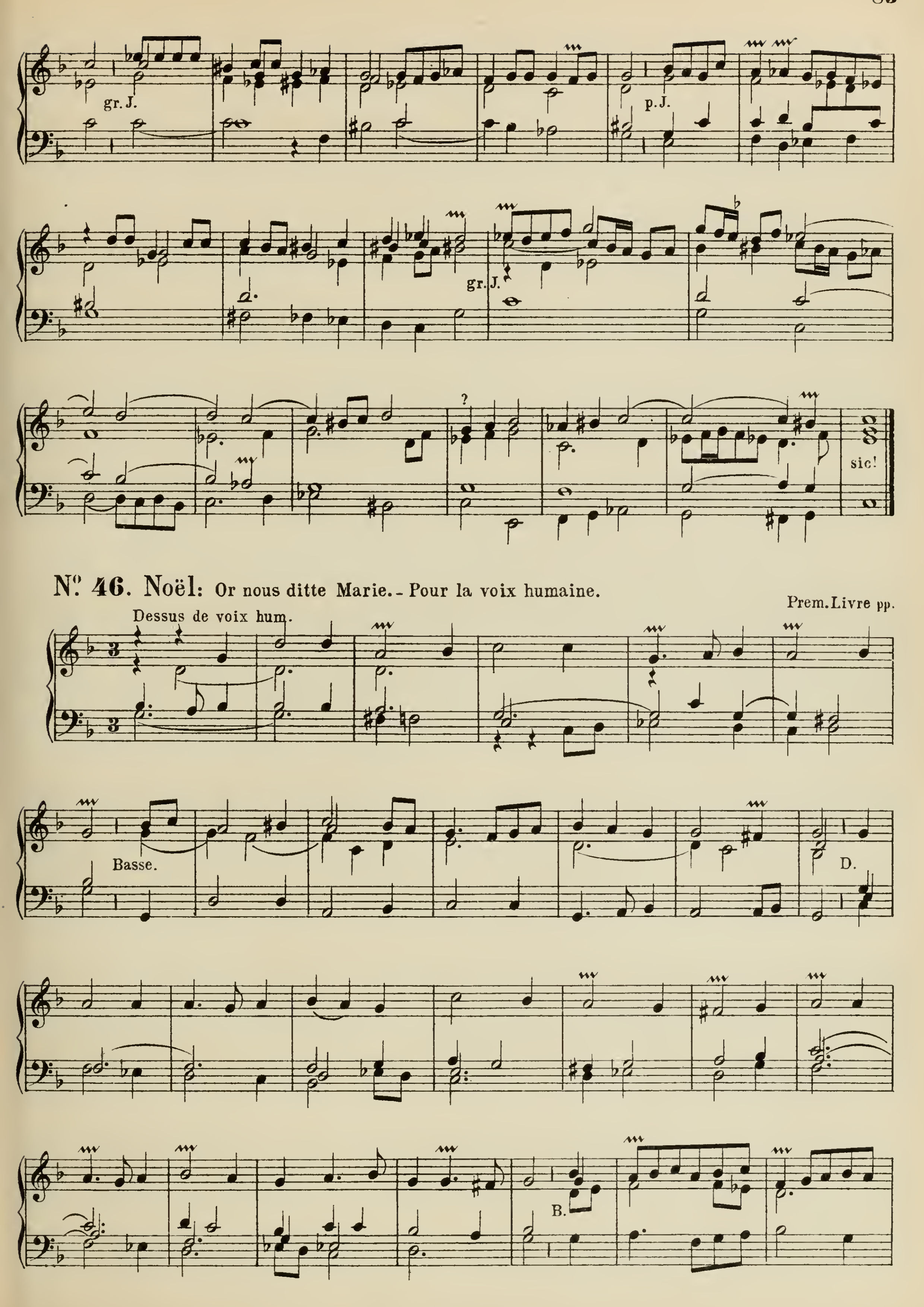


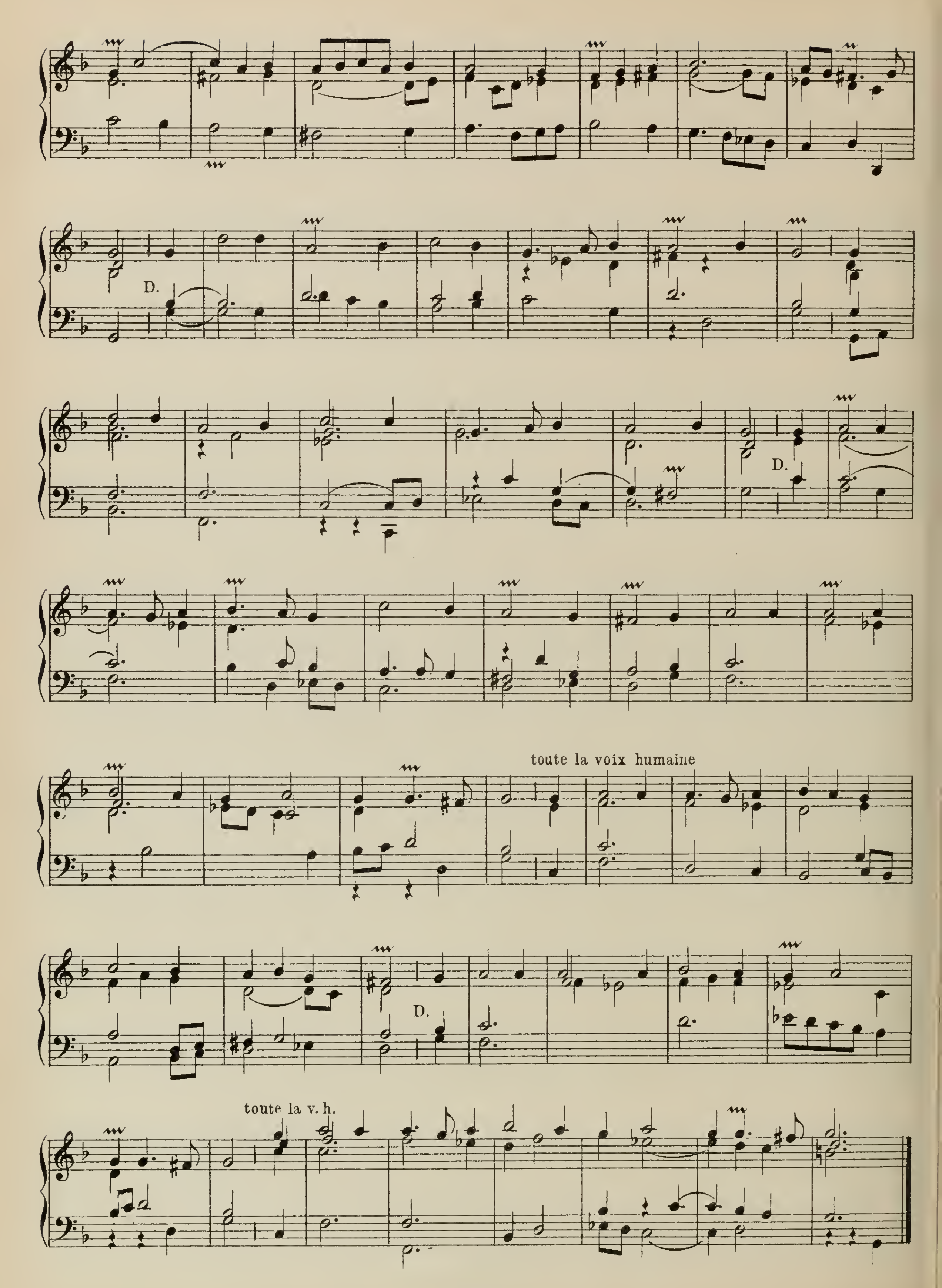


*) „grand Jeu" (volles Hauptwerk). † S. 61.



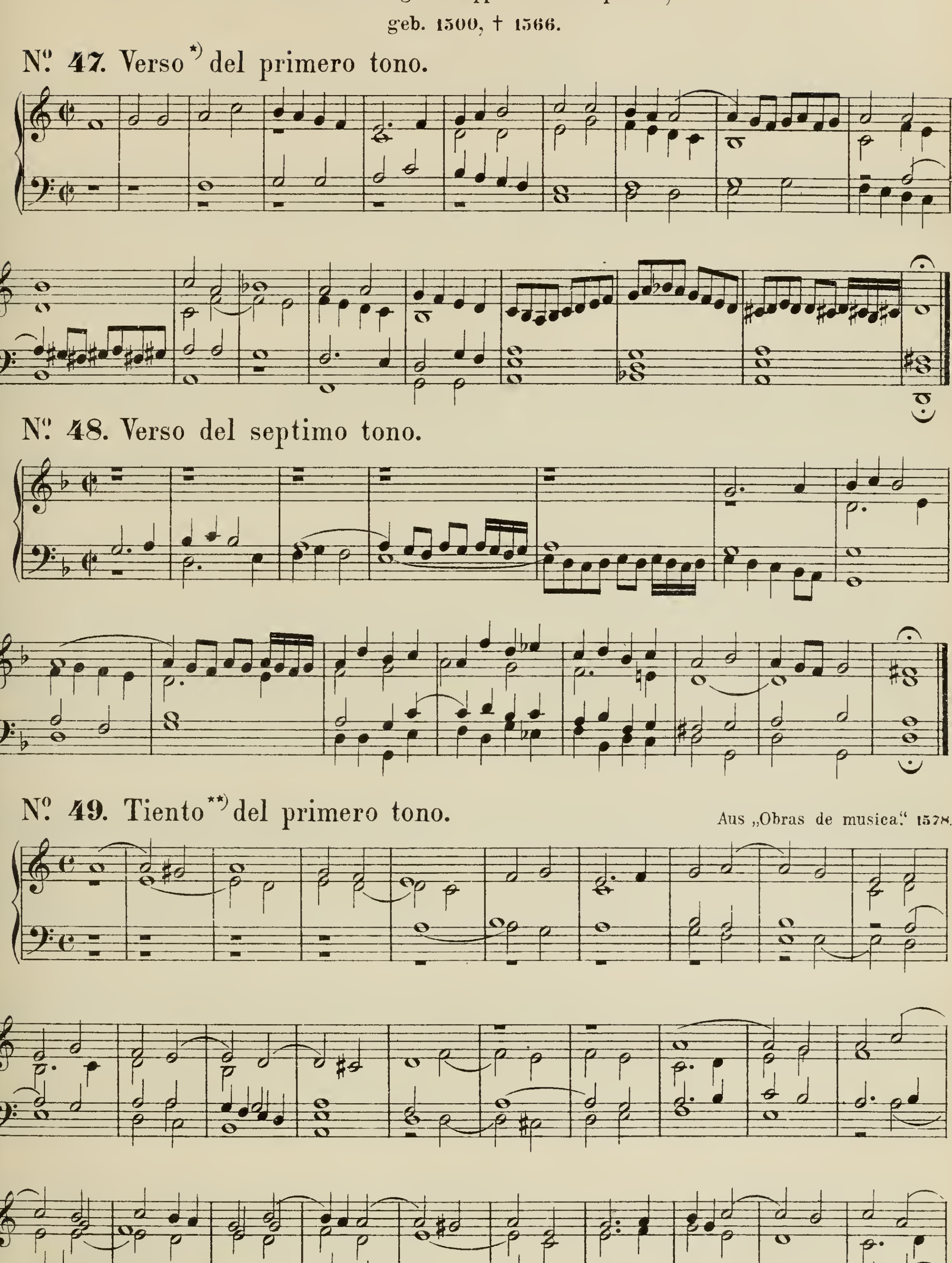
) „*petit jeu*“ (Neben-Manual). *) „*dessus*“ (Recit.-Solo) in der Oberstimme.


gr. J.
p. J.
gr. J.
?
sic!
N°. 46. Noël: Or nous ditte Marie. - Pour la voix humaine.
Prem. Livre pp.
Dessus de voix hum.
Basse.
D.
B.


D.
D.
toute la voix humaine
D.
toute la v. h.

Antonio de Cabeçon,†

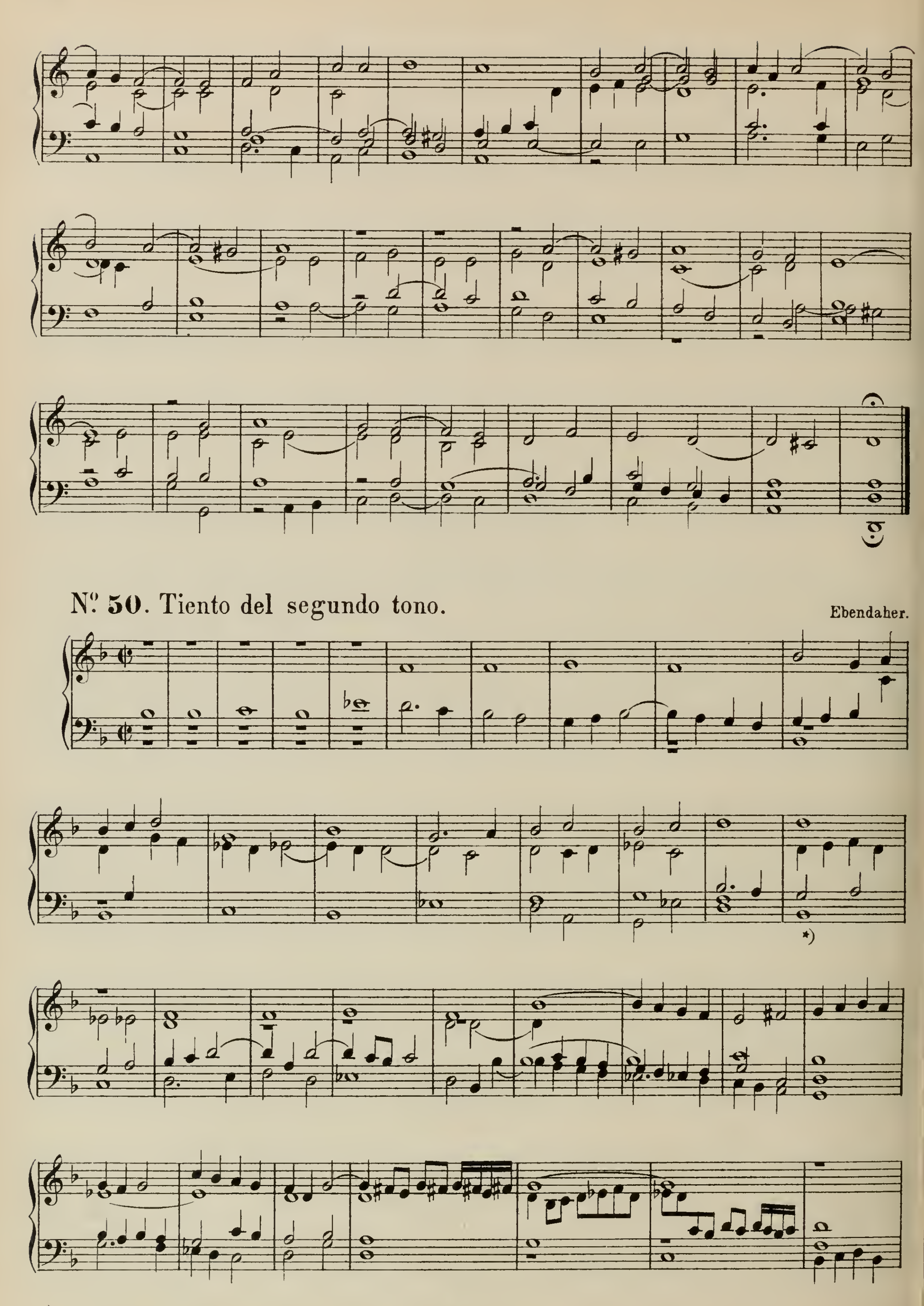
Kammer-Org: Philipp's II. von Spanien,
geb. 1500, † 1566.



*) d.i. Intonatio, Tonus, Präambulum u.s.w.

**) d.i. Vorspiel (wörtlich: das Herumfühlen, *toccare*).
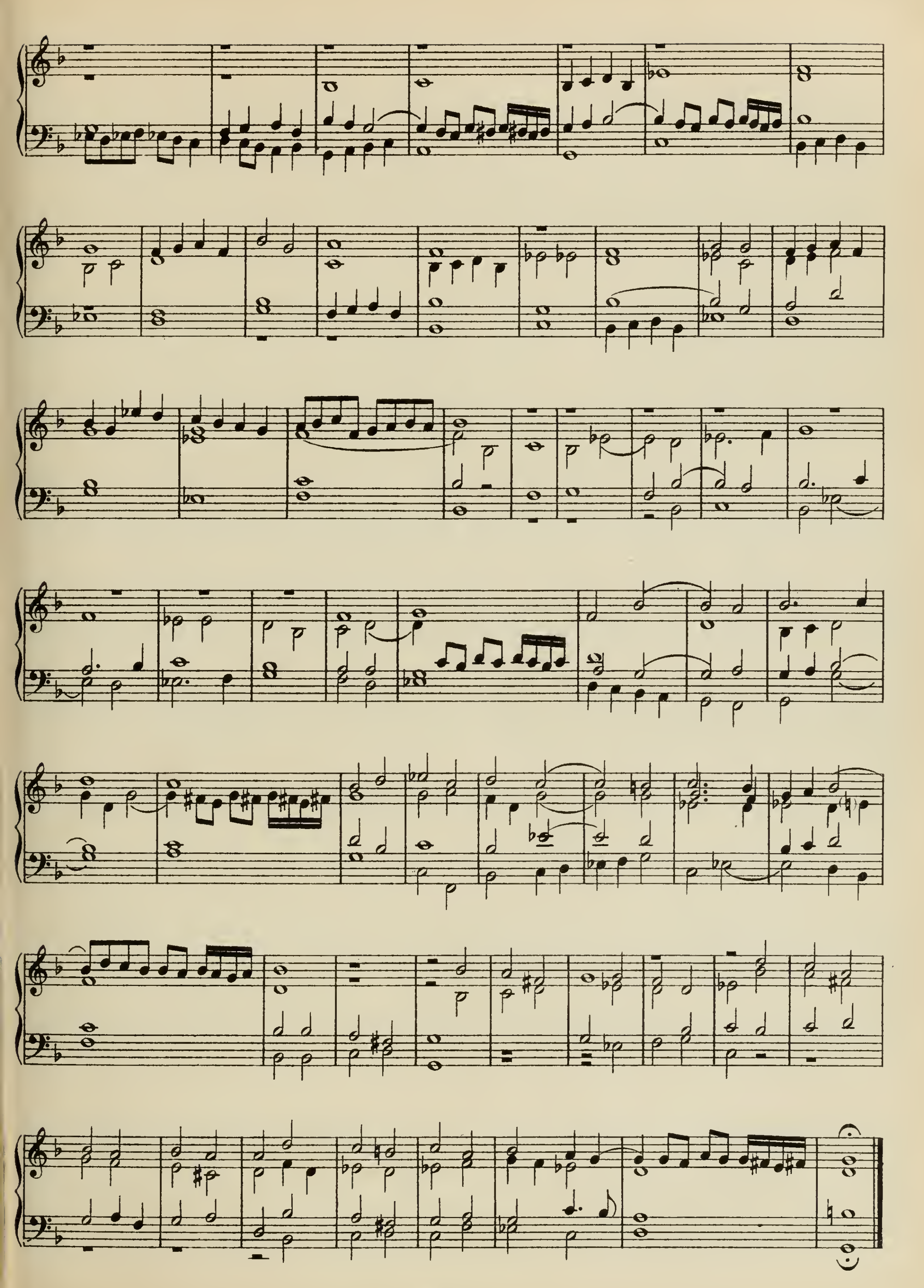
† S. 70.



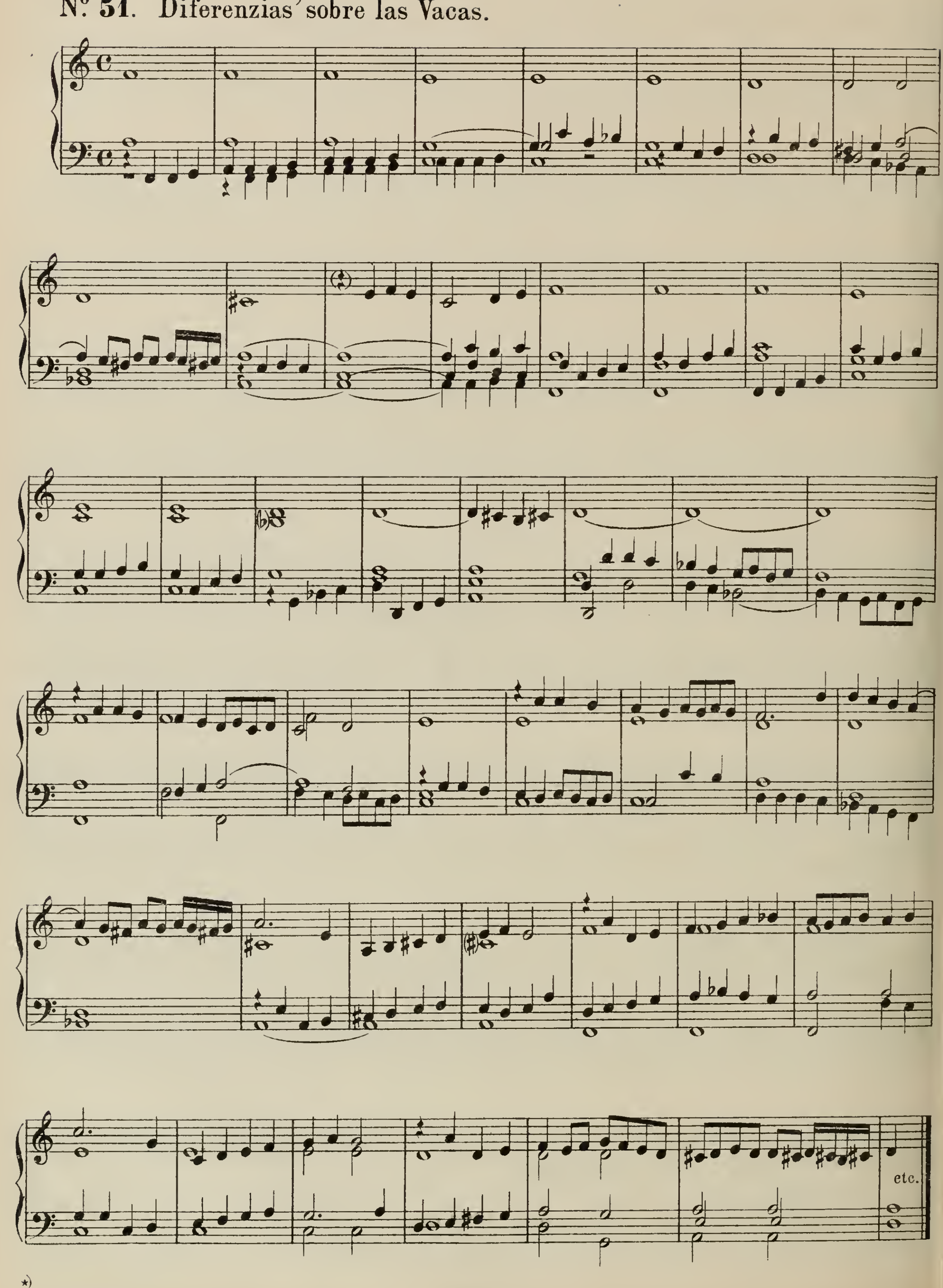
Nº. 50. Tiento del segundo tono.

Ebendaher.

*) Im Originaldruck: *c*.

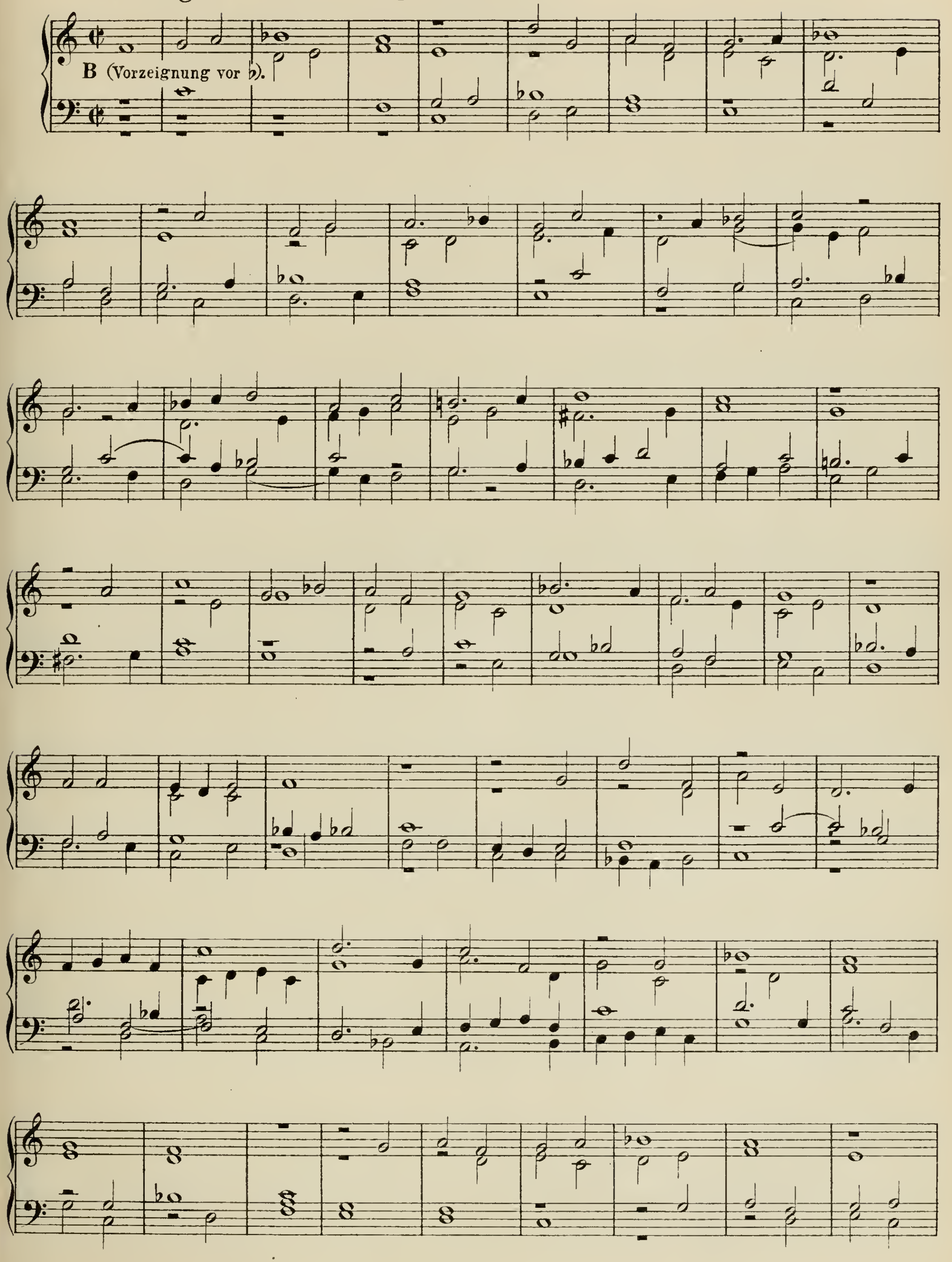


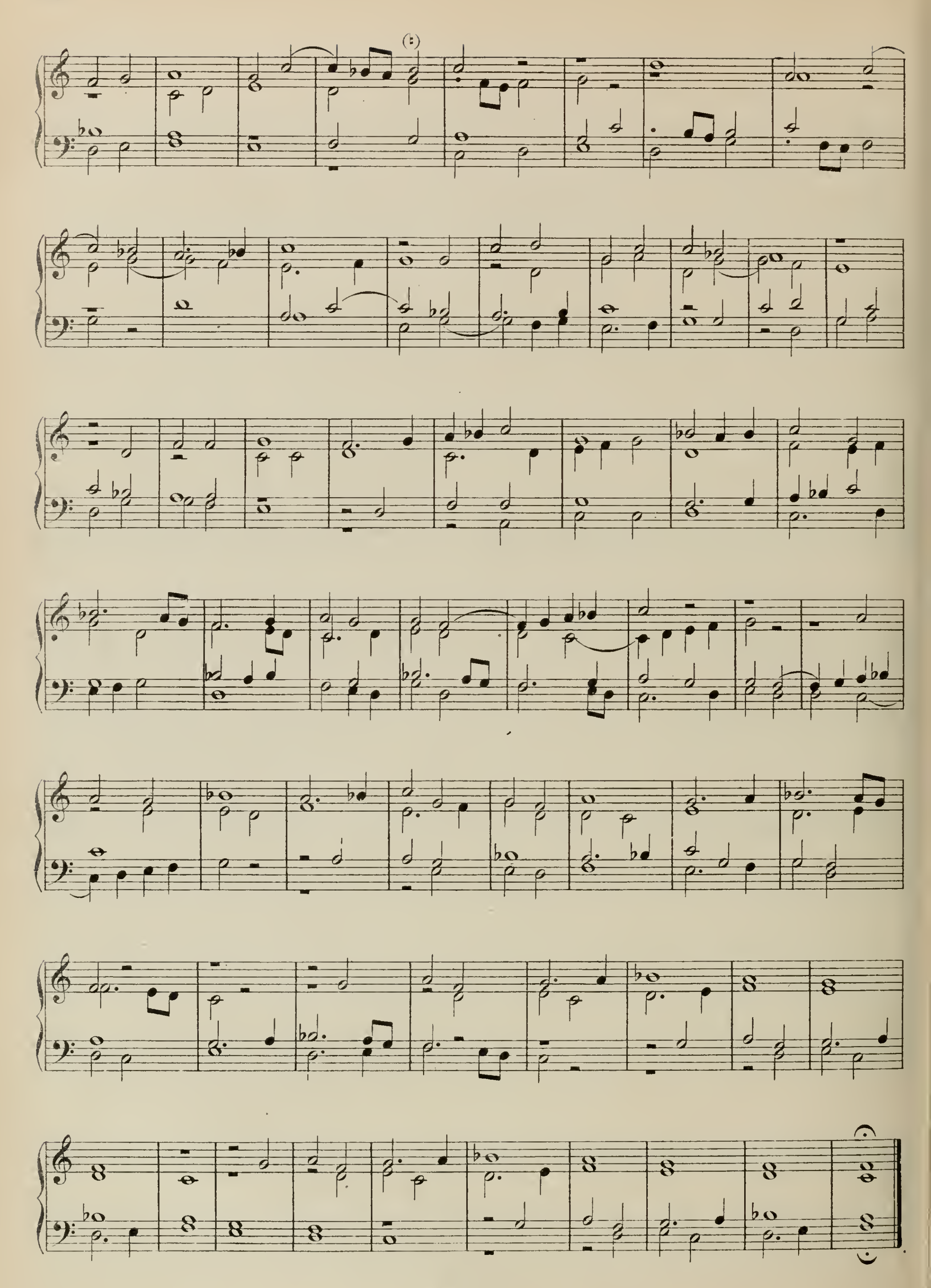
Nº 51. Diferenzias*) sobre las Vacas.
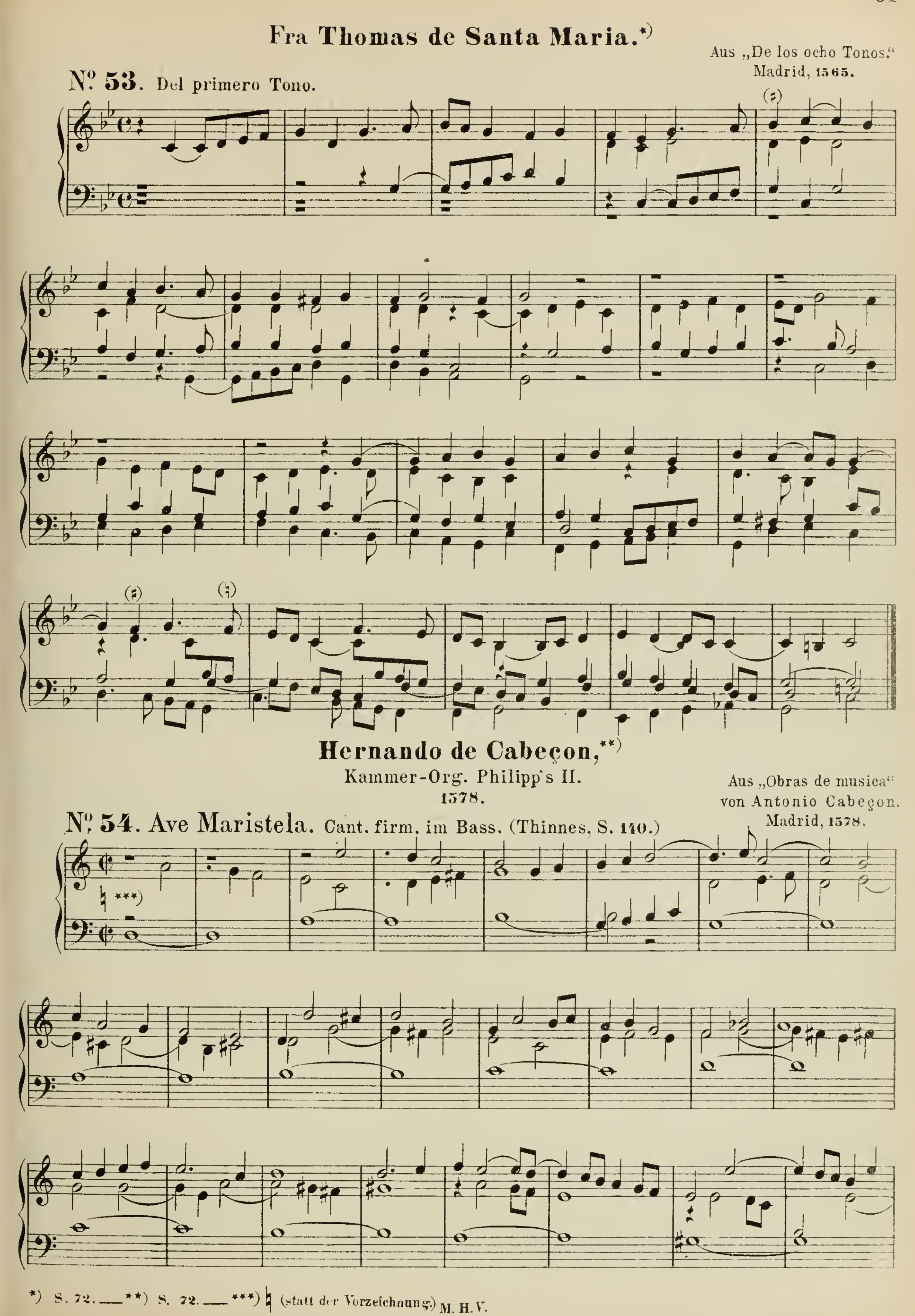


*) Variationen.

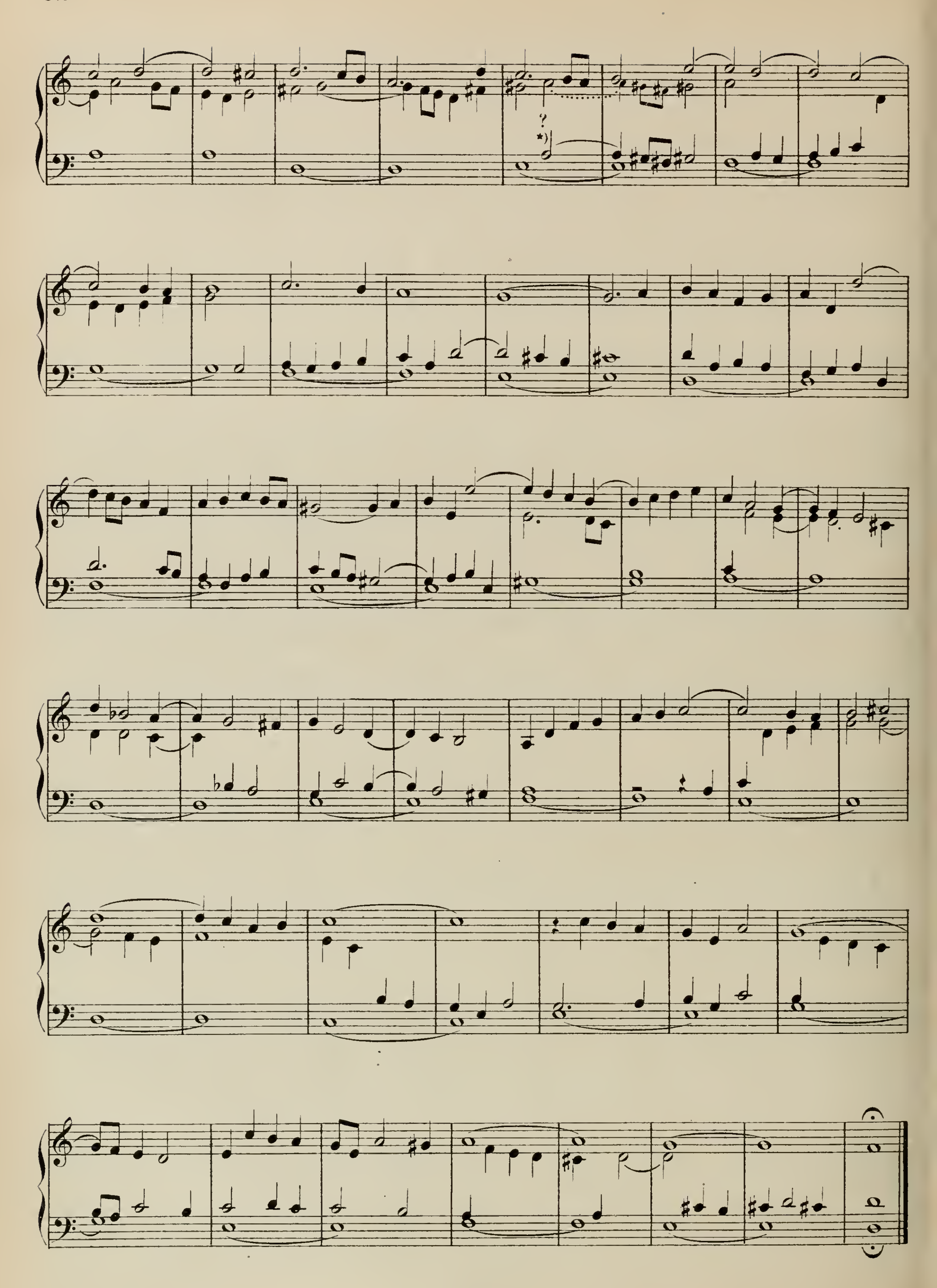
Nº 52. Fuga 4, todas las vozes por una. 6 to tono.







*) S. 72. —— **) S. 72. —— ***) ♮ (statt der Vorzeichnung.) M. H. V.



*) So im Orig.-Druck.

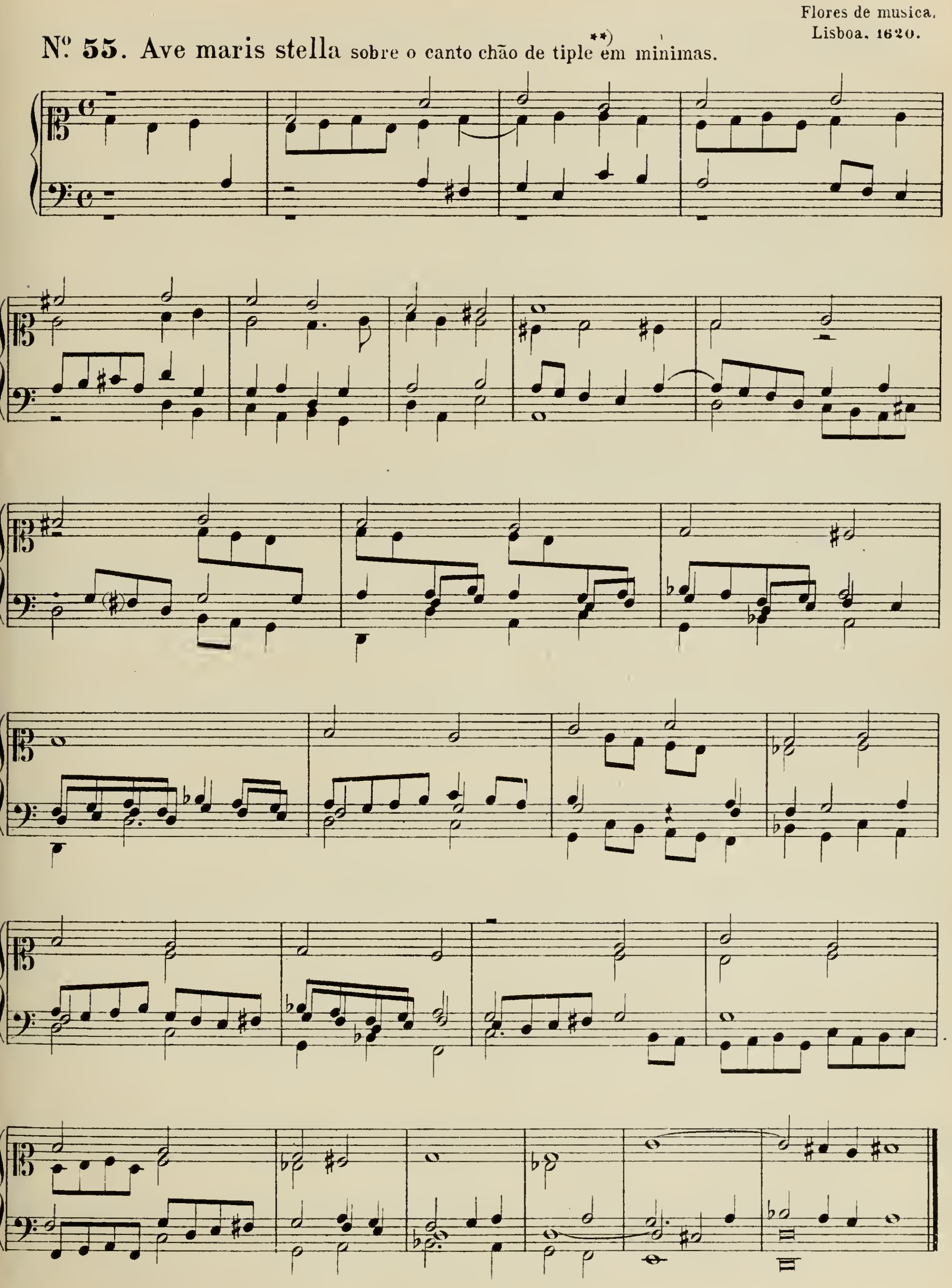
Padre Manoel Rodriguez Coelho.*)

Clavierist der Königl. Capelle in Lissabon.

1620.

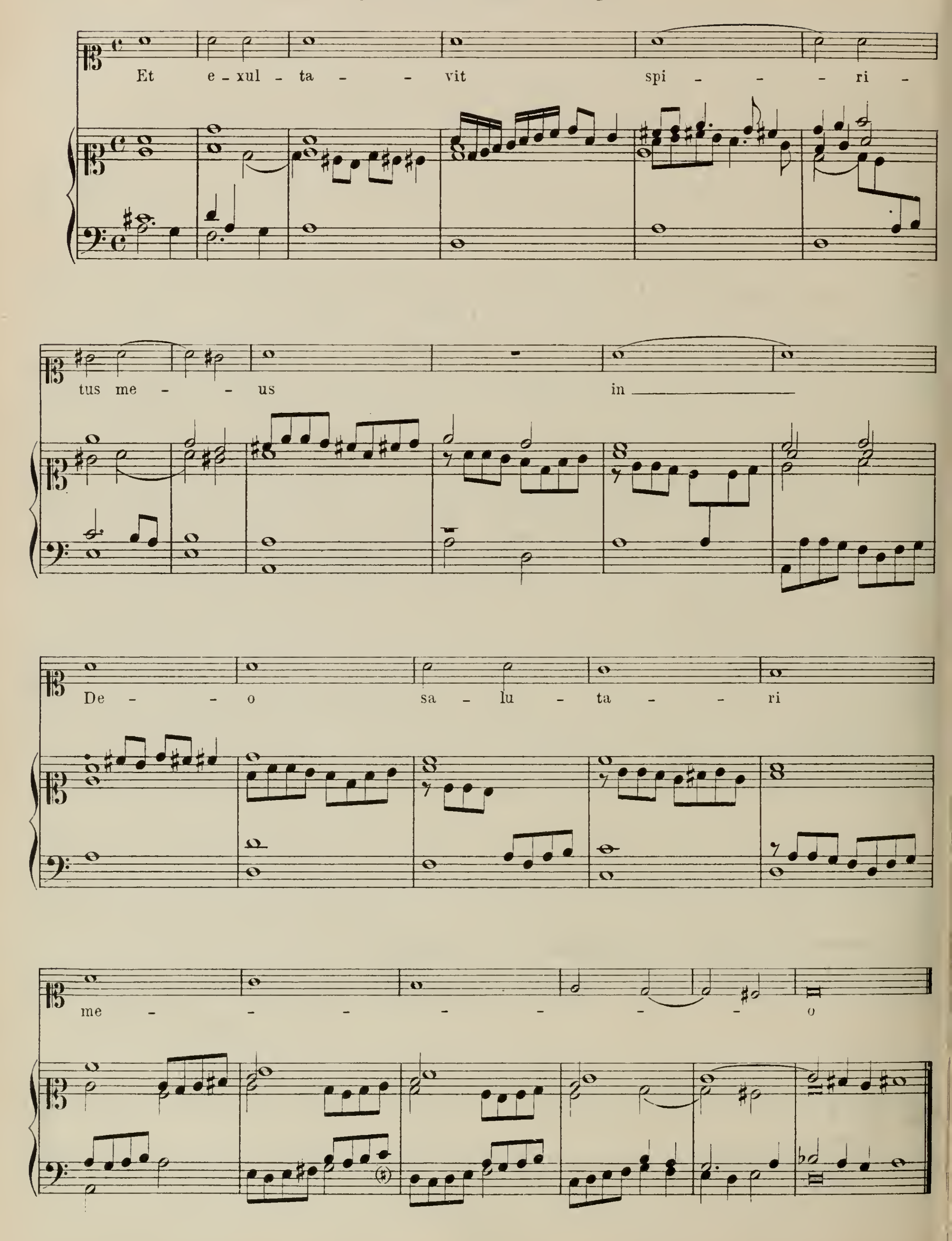
Flores de musica.
Lisboa. 1620.

No. 55. Ave maris stella sobre o canto chão de tiple**) em minimas.



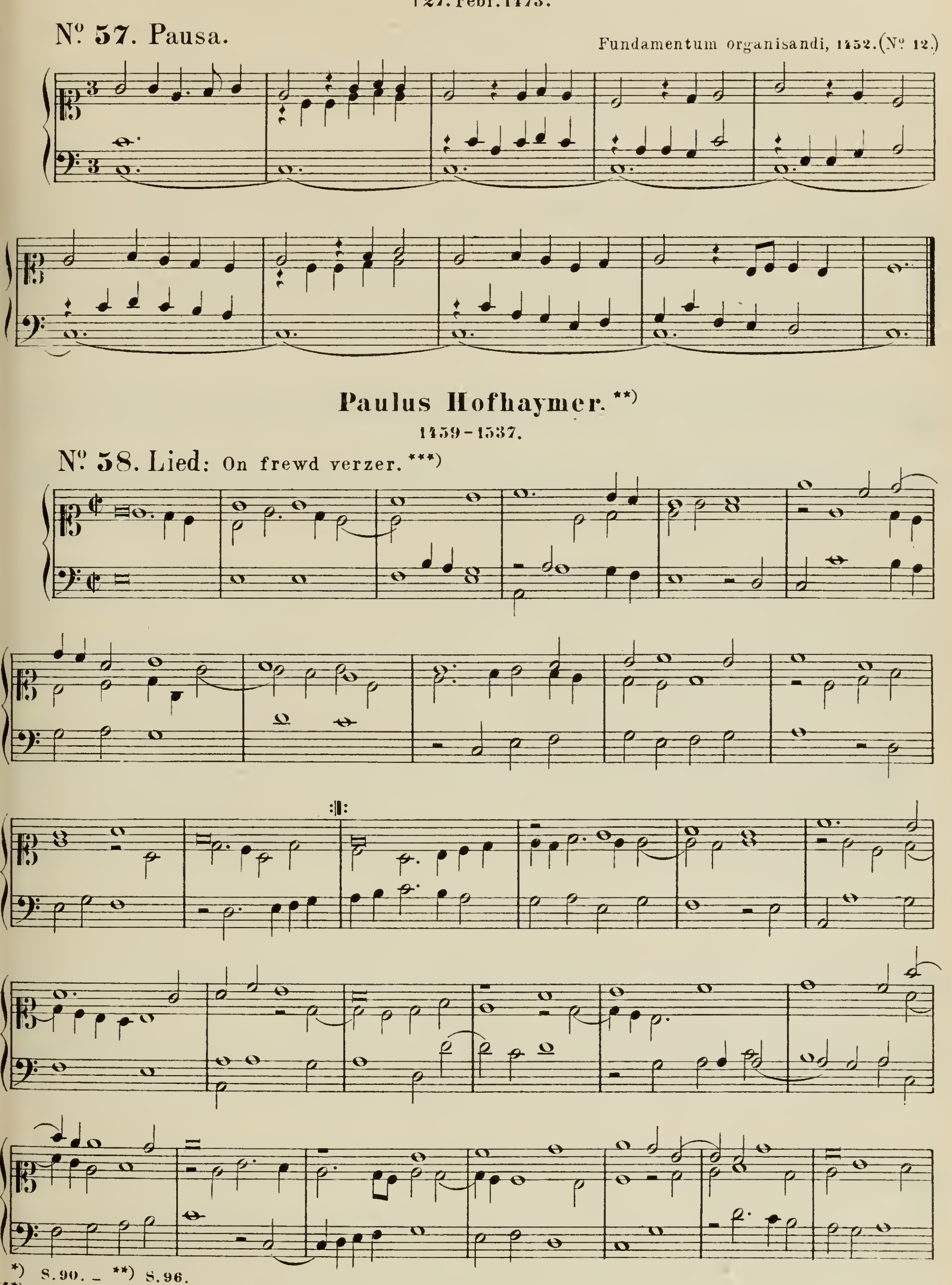
*) S. 76. **) Der Cantus f. im Diskant.

Nº 56. Verso do primeiro tom pera sera se cantarem ao organo, esta voz nano se tange, as quatro abaixo se tangem.



Conrad Paumann.*)

Organist in München,
†27. Febr. 1473.



*) S. 90. – **) S. 96.

***) Von Herrn J. J. Maier in München freundlichst mitgetheilt erhalten.

Arnolt Schlick sen.,*)

Organist in Heidelberg.

1512.

Tabulaturen etlicher lobgesang pp., 1512. (Nº 10.)

Nº 59. Choral-Durchführung: „Maria zart."

Ma - - ri - a zart von ed - ler Art
du hast mit Macht her - nie - der - bracht

(Haupt-Man.)

(Neben-Man.)
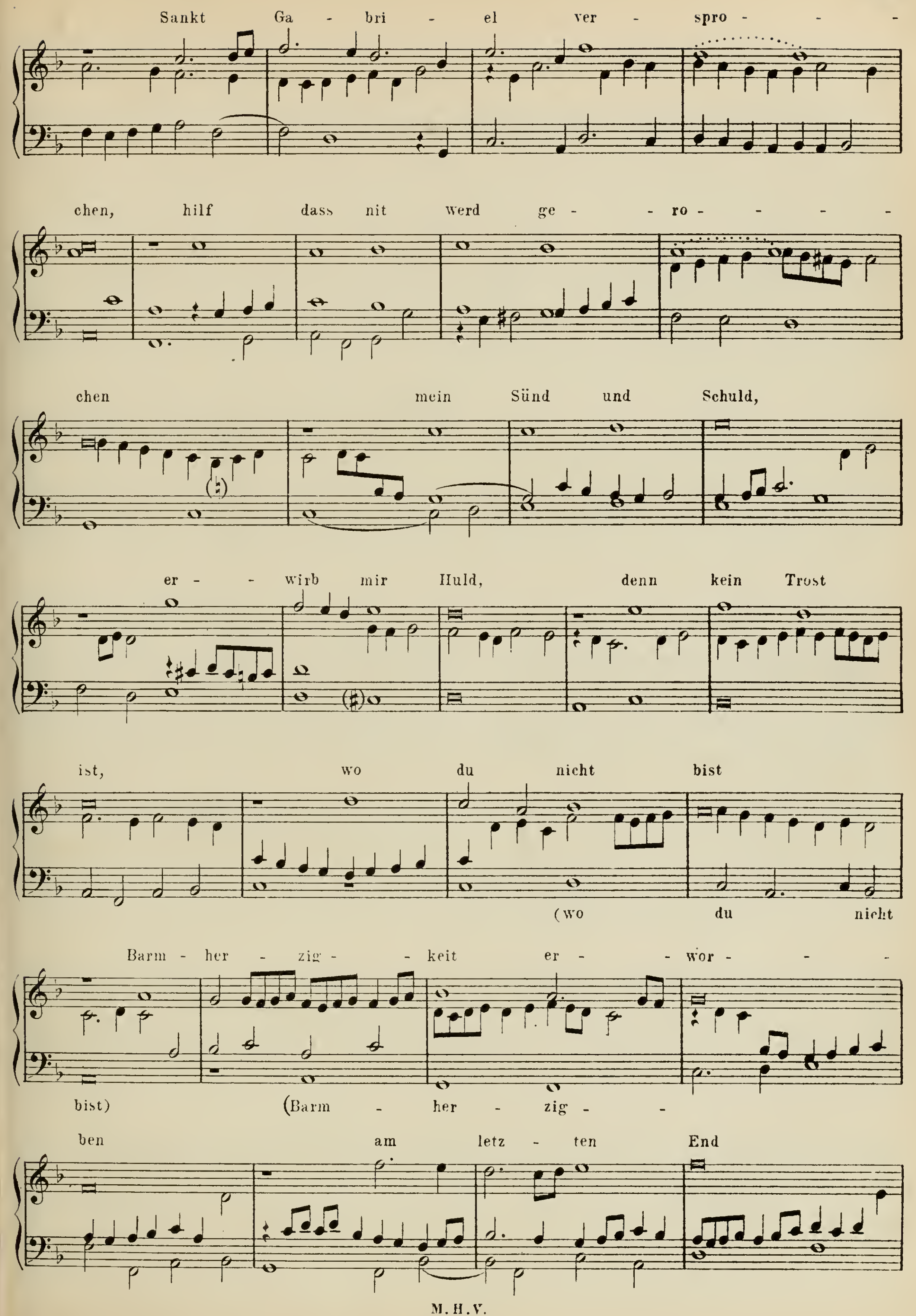
(Pedal, 8 Fuss.)

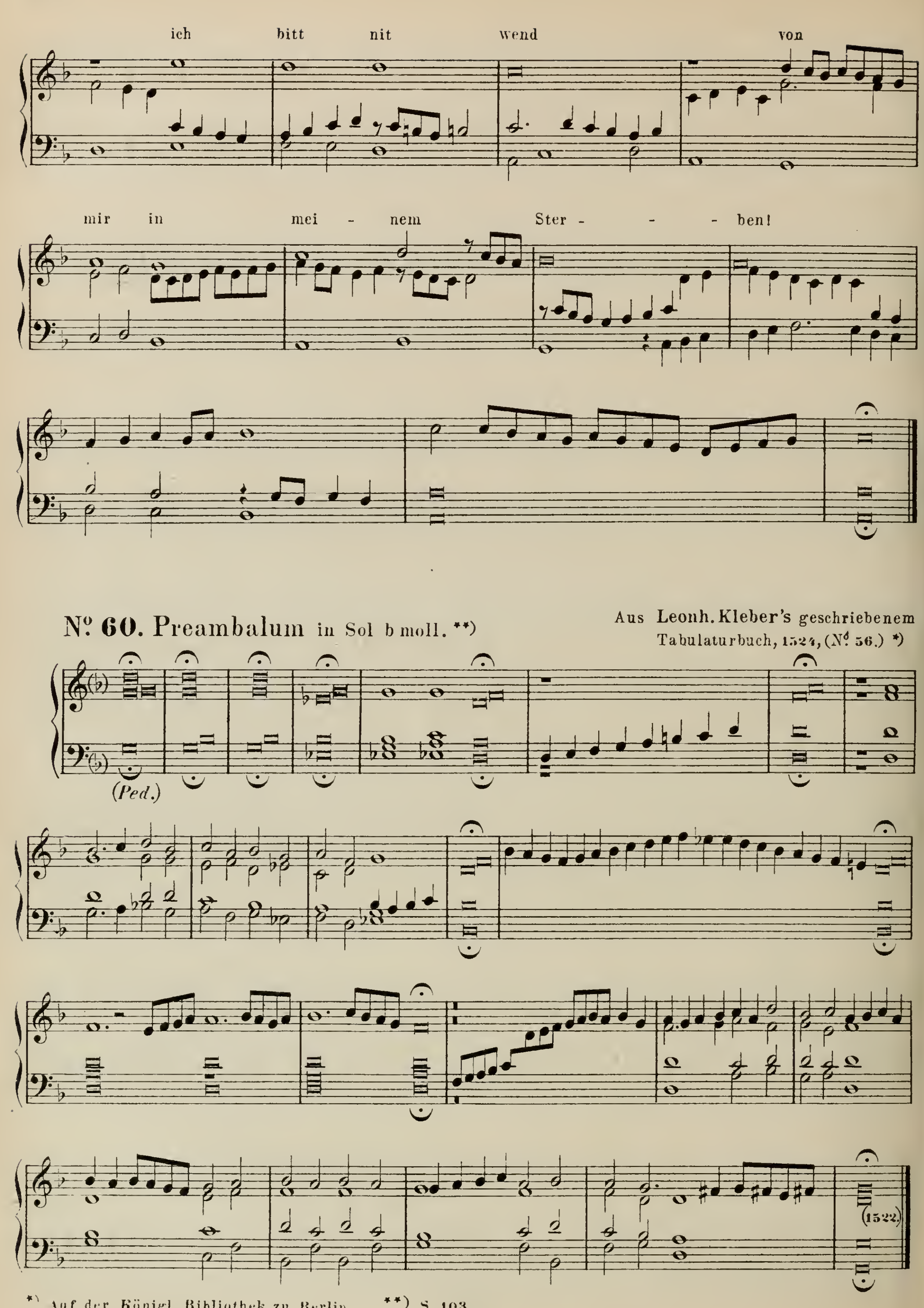
ein Ros ohn' al - le Dor - - - nen
(H. M.) das vor - lang war ver - lo - - - ren

(:‖)

durch A - dams Fall; dir hat die Wahl

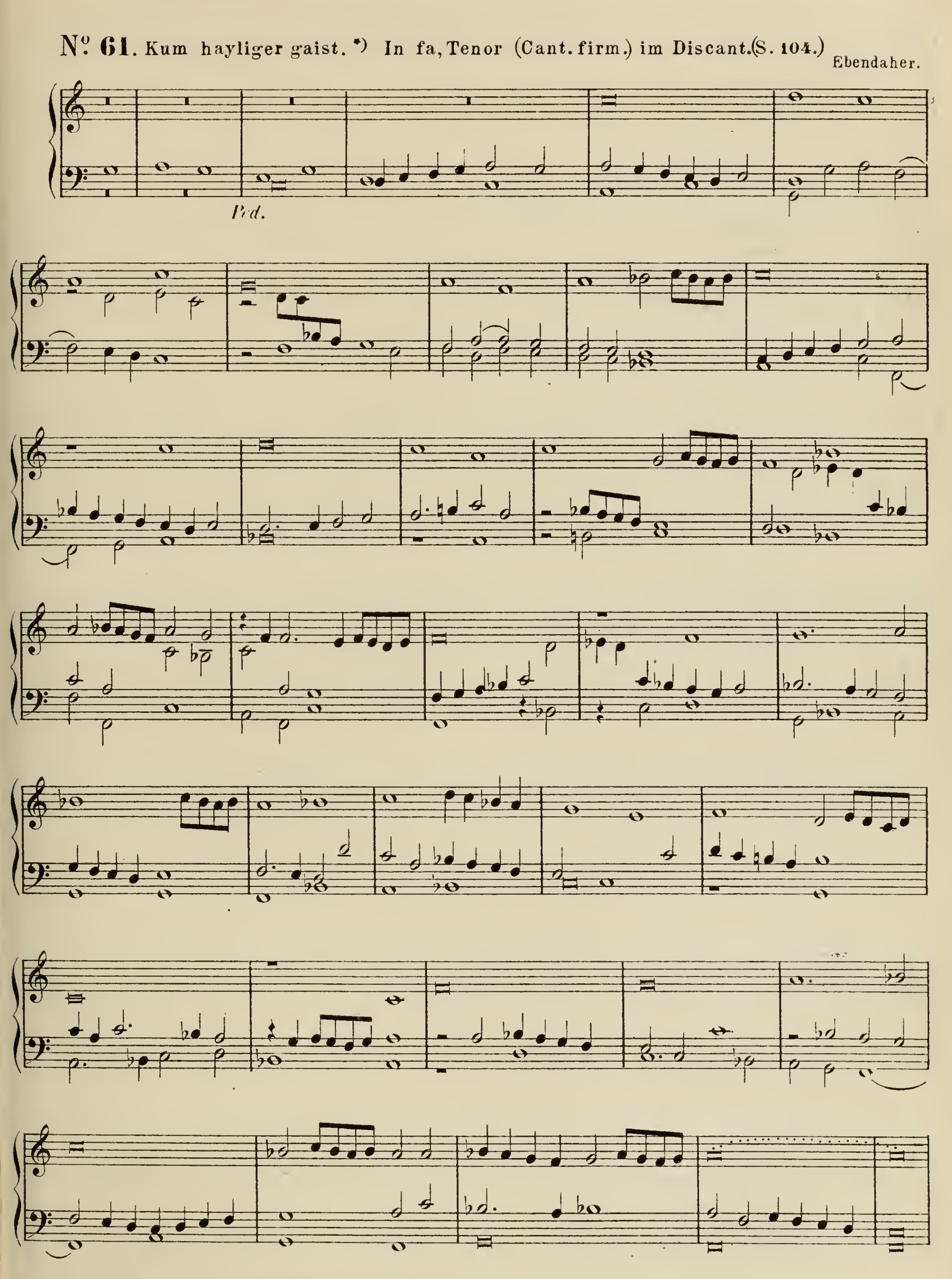
*) S. 97.


Sankt Ga - bri - el ver - spro - - -
chen, hilf dass nit werd ge - - ro - - - -
chen mein Sünd und Schuld,
er - - wirb mir Huld, denn kein Trost
ist, wo du nicht bist
(wo du nicht
Barm - her - zig - - keit er - - wor - - -
bist) (Barm - her - zig - -
ben am letz - ten End



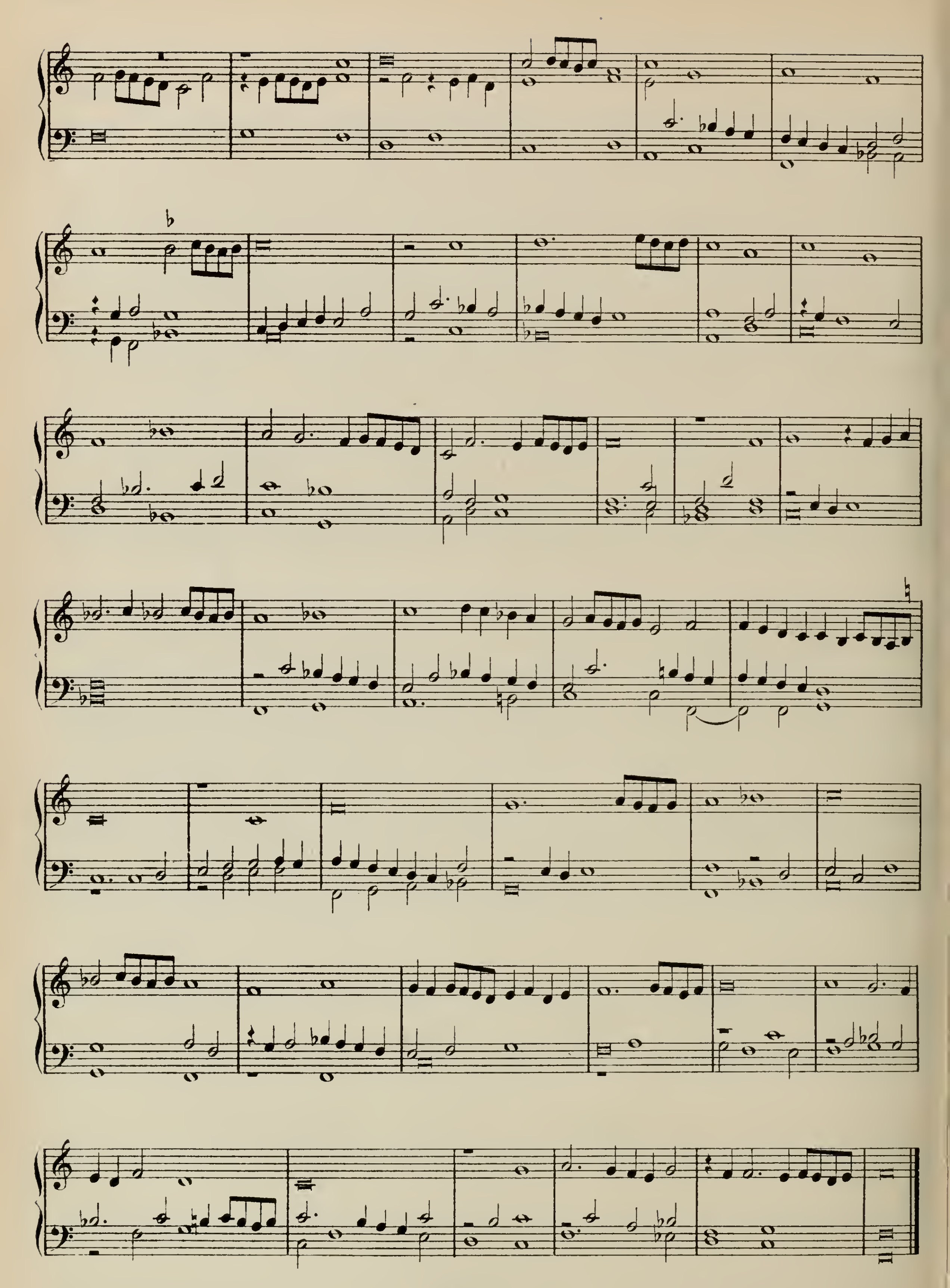
*) Auf der Königl. Bibliothek zu Berlin. – **) S. 103.

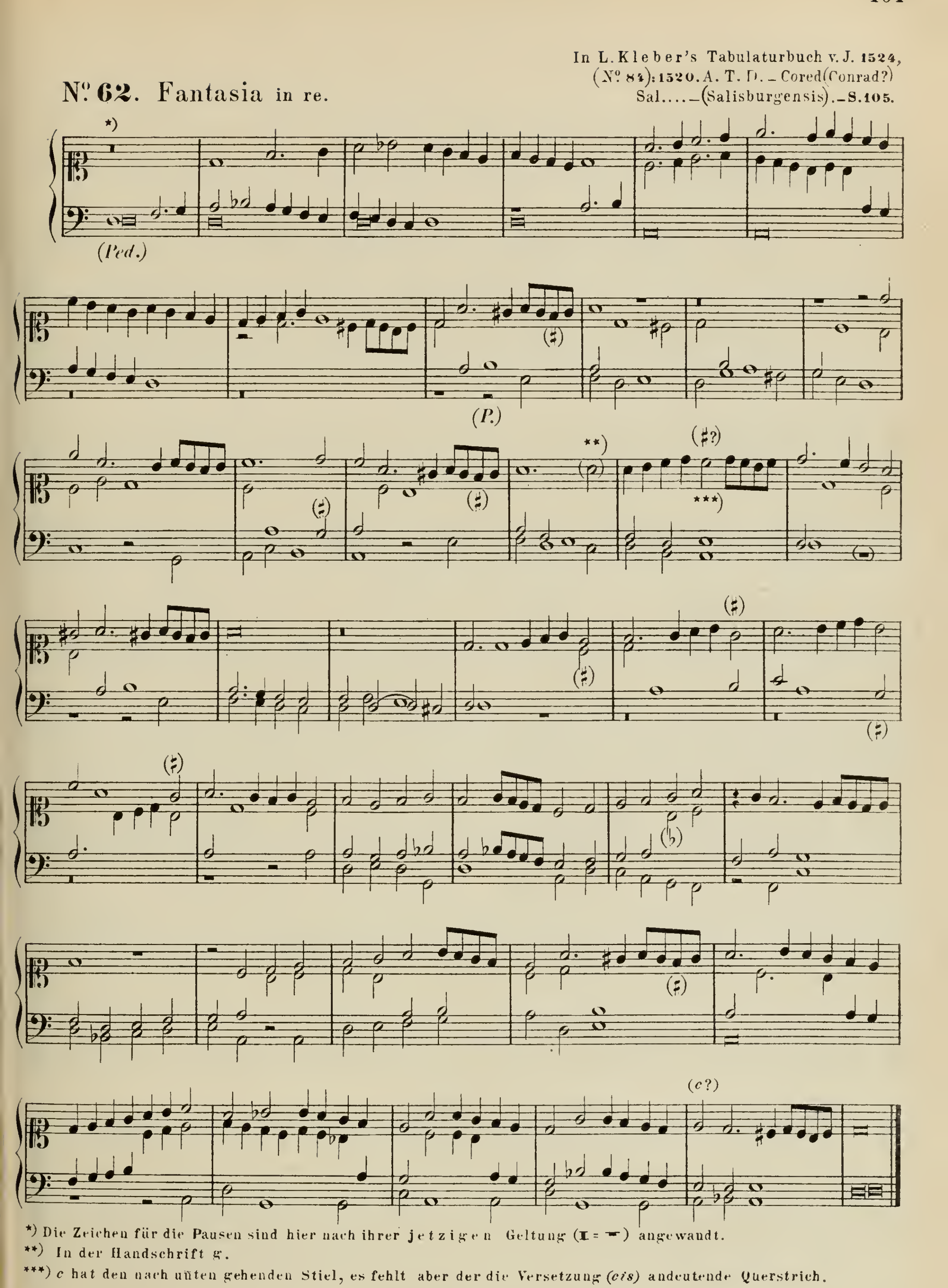
Nº 61. Kum hayliger gaist.*) In fa, Tenor (Cant. firm.) im Discant. (S. 104.) Ebendaher.



*) Die Oberstimme in Noten geschrieben, deren Werth hier beibehalten ist. Das zu ♭ erniedrigte *h* wird in der Handschrift mit einem schrägen Strich durch einen abwärts gehenden Stiel der Note angezeigt. Für die Pausen ▬, ▬ u. 𝄽 sind hier die unsrigen gesetzt: I. ▬ u. ▬.

M. H. V.



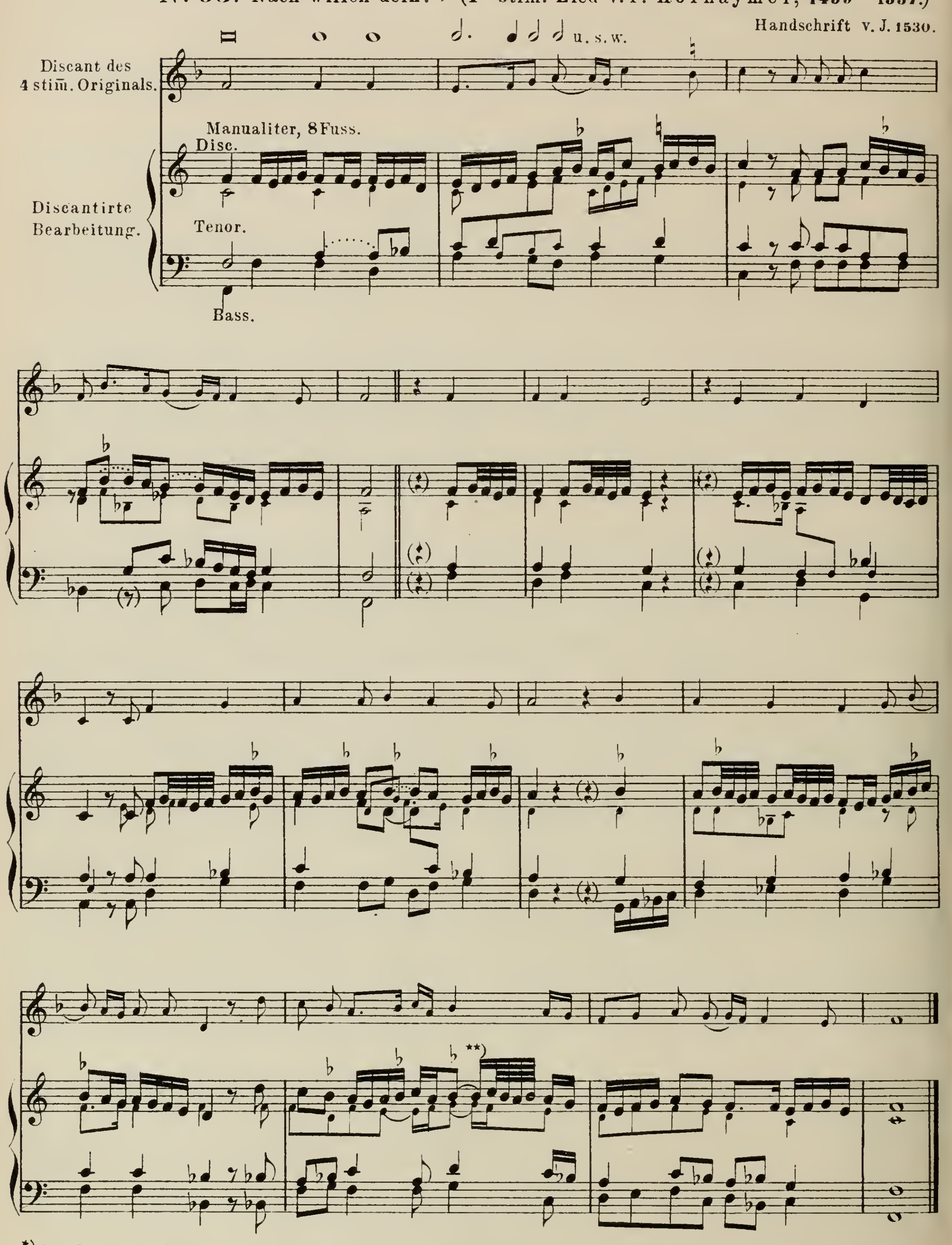

No. 62. Fantasia in re.
In L. Kleber's Tabulaturbuch v. J. 1524, (No. 84): 1520. A. T. D. _ Cored (Conrad?) Sal...._(Salisburgensis)._S.105.
*)
(Ped.)
(P.)
**)
(♯?)
***)
(c?)
*) Die Zeichen für die Pausen sind hier nach ihrer jetzigen Geltung (▬ = ▬) angewandt.
**) In der Handschrift g.
***) c hat den nach unten gehenden Stiel, es fehlt aber der die Versetzung (cis) andeutende Querstrich.

Deutscher Organist. – S. 105.

1530.

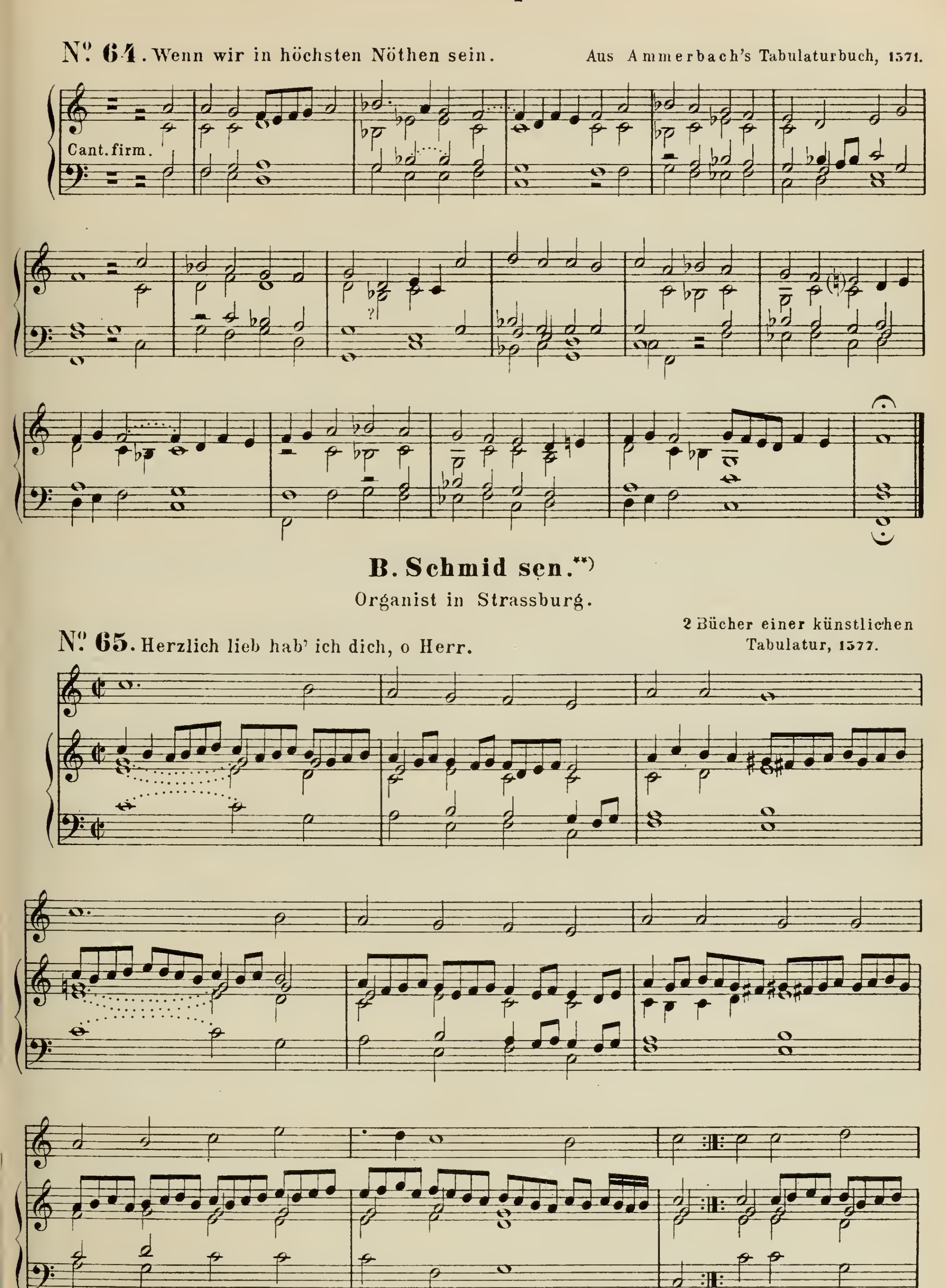
No. 63. Nach willen dein.*) (4- stim. Lied v. P. Hofhaymer, 1459 1537.)

Handschrift v. J. 1530.

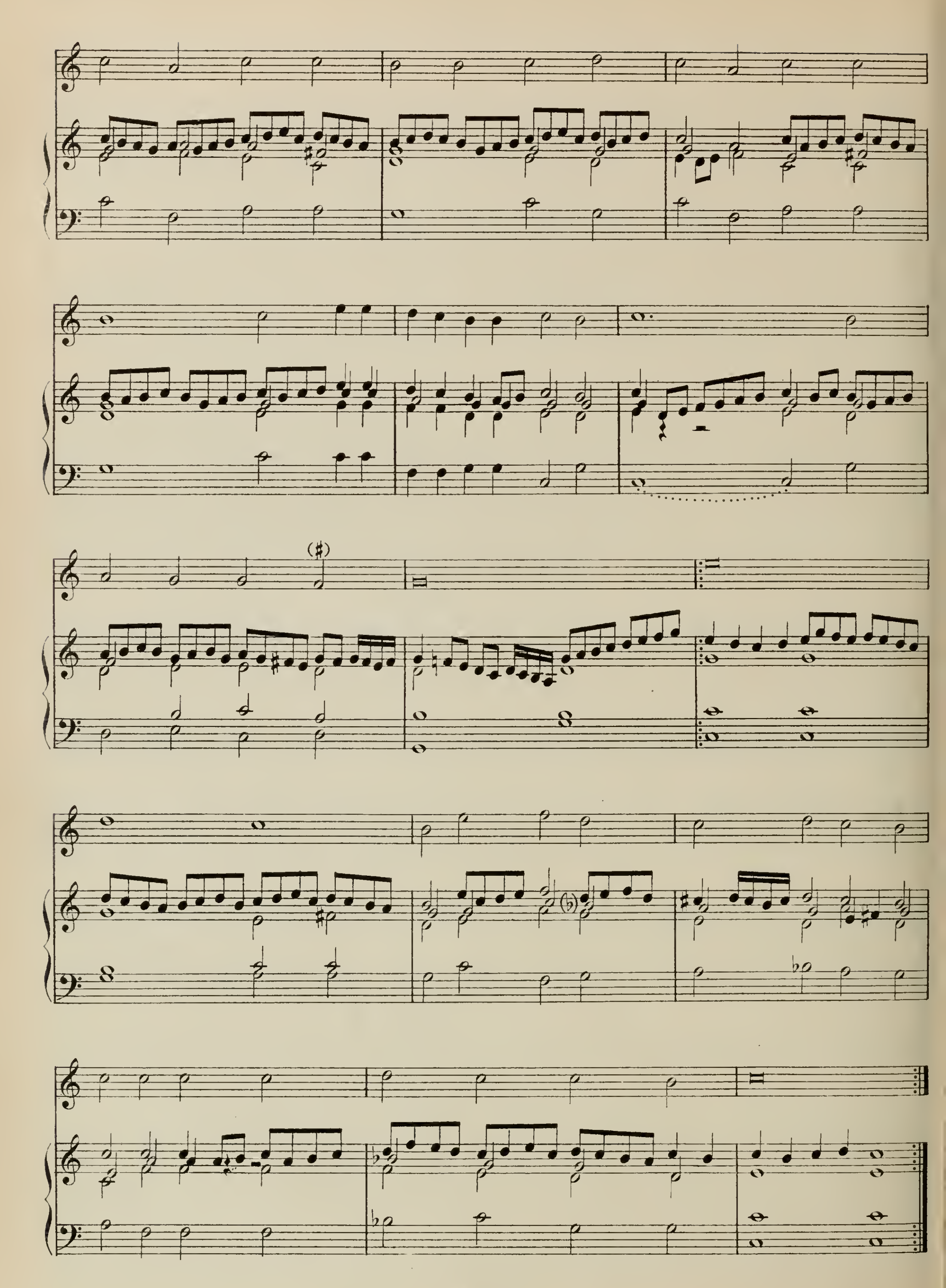


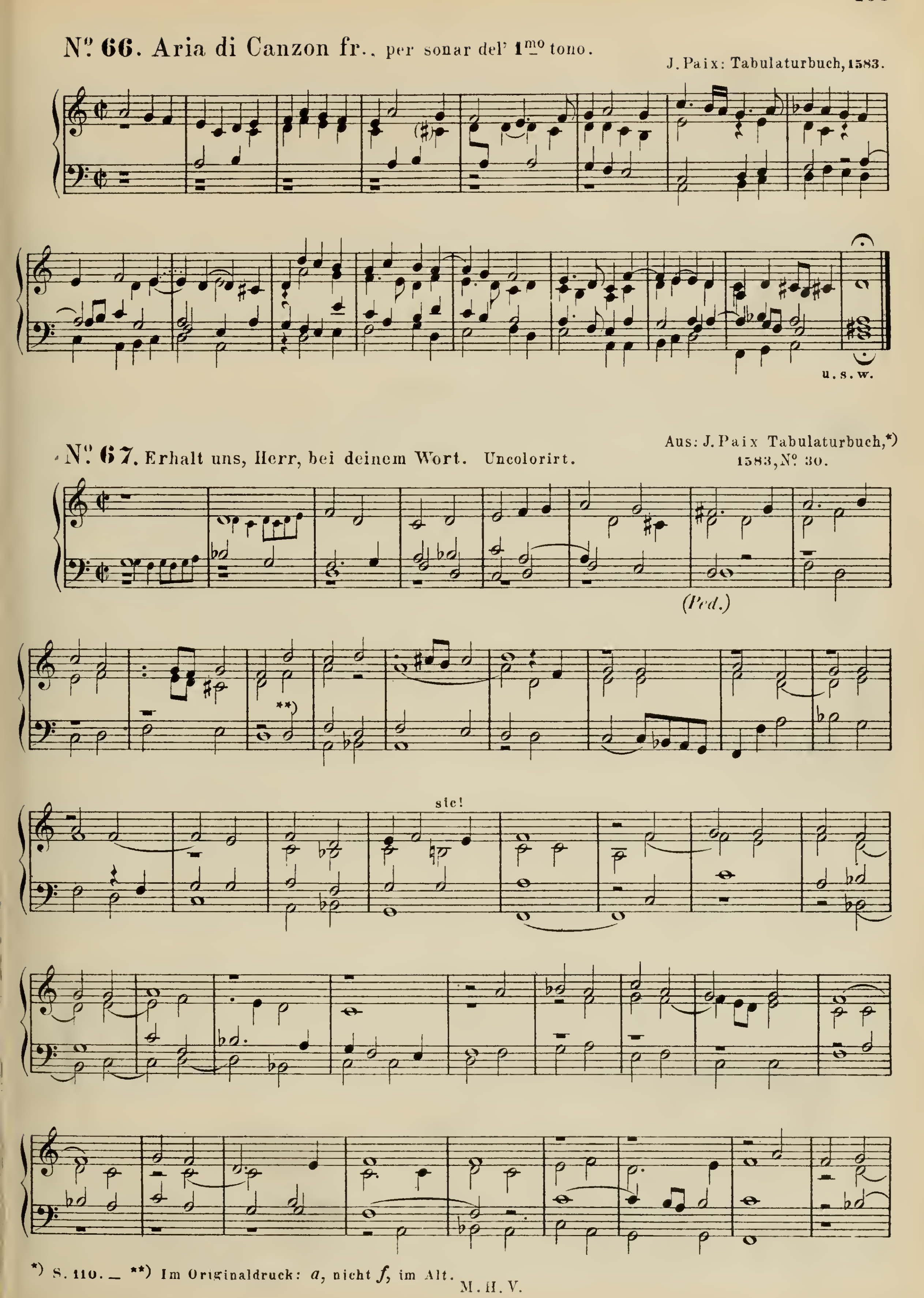
*) Der Discant in Noten auf einem System von 5 Linien mit vorgezeichnetem *c, g* und *dd* auf der 1sten, 3ten und 5ten Linie; Tenor u. Bass in deutschen Buchstaben, diejenigen für den Bass zunächst unter den Noten.

**) In der Handschrift steht diese Figur in noch einmal so langen Noten. M. H. V.

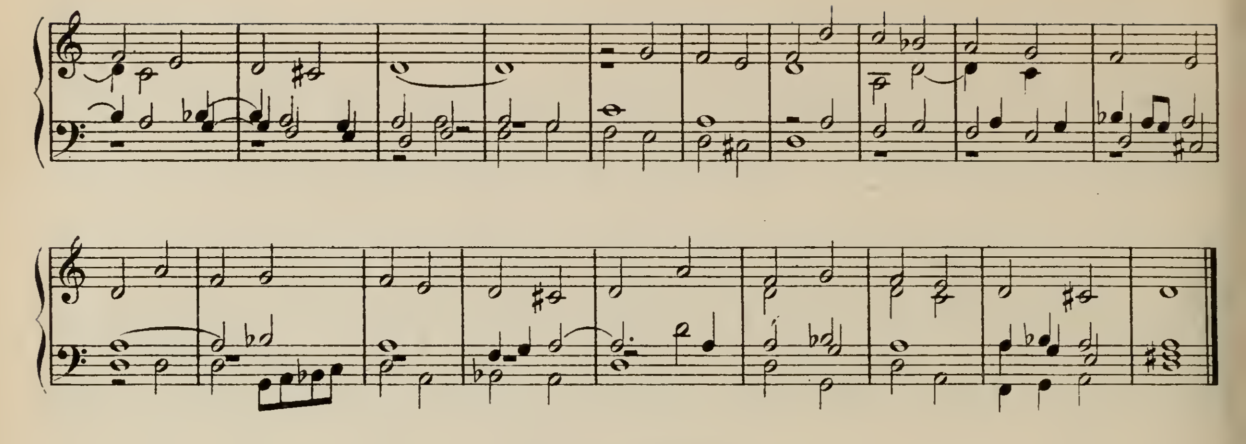

Nº 64. Wenn wir in höchsten Nöthen sein.
Aus Ammerbach's Tabulaturbuch, 1571.
Cant. firm.
B. Schmid sen.**)
Organist in Strassburg.
Nº 65. Herzlich lieb hab' ich dich, o Herr.
2 Bücher einer künstlichen Tabulatur, 1577.

*) S. 117. **) S. 125.





*) S. 110. — **) Im Originaldruck: *a*, nicht *f*, im Alt.



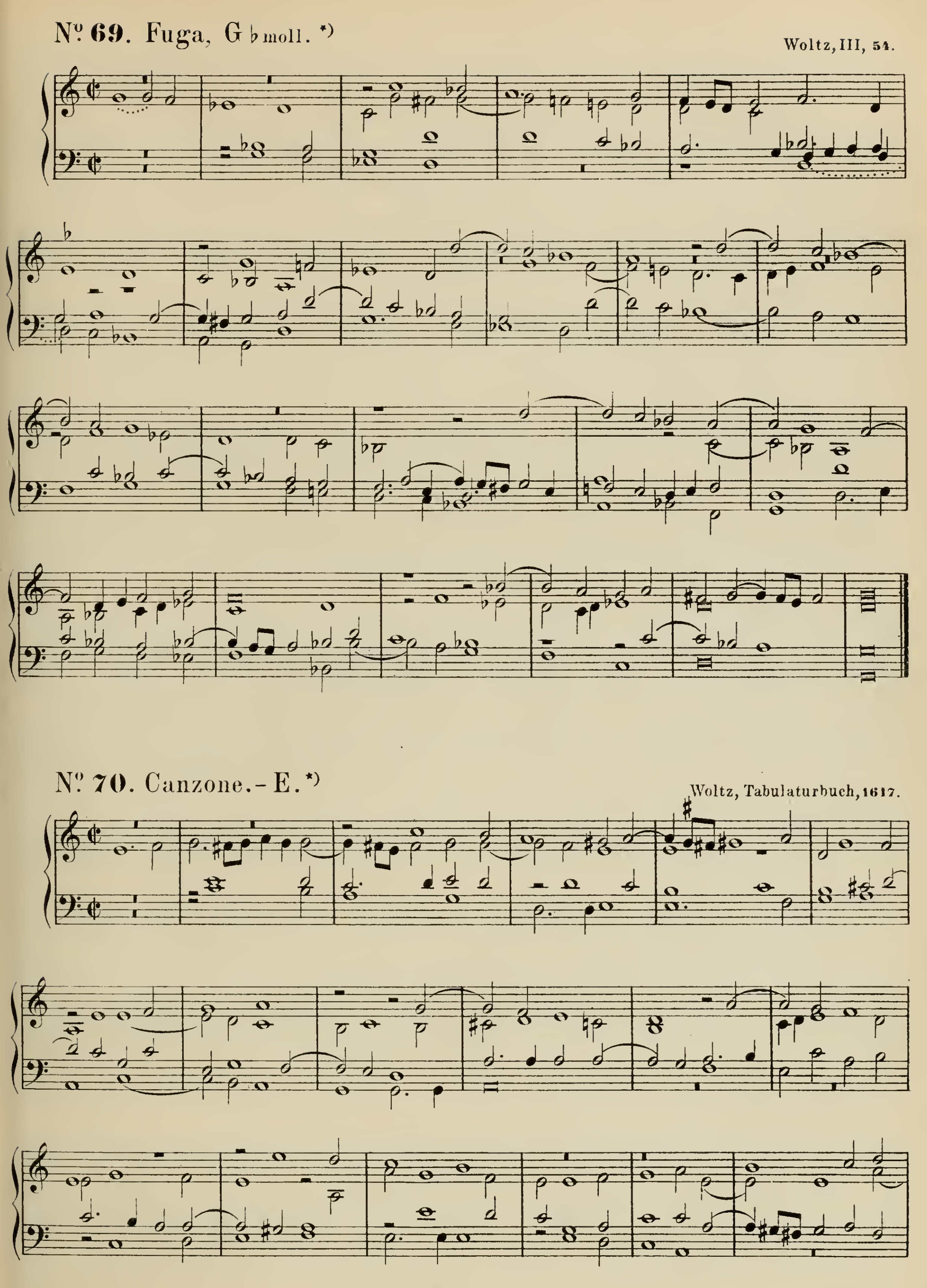
Simon Lohet,*)

Hof-Org. in Stuttgart,
geb. um 1550, † vor 1617.

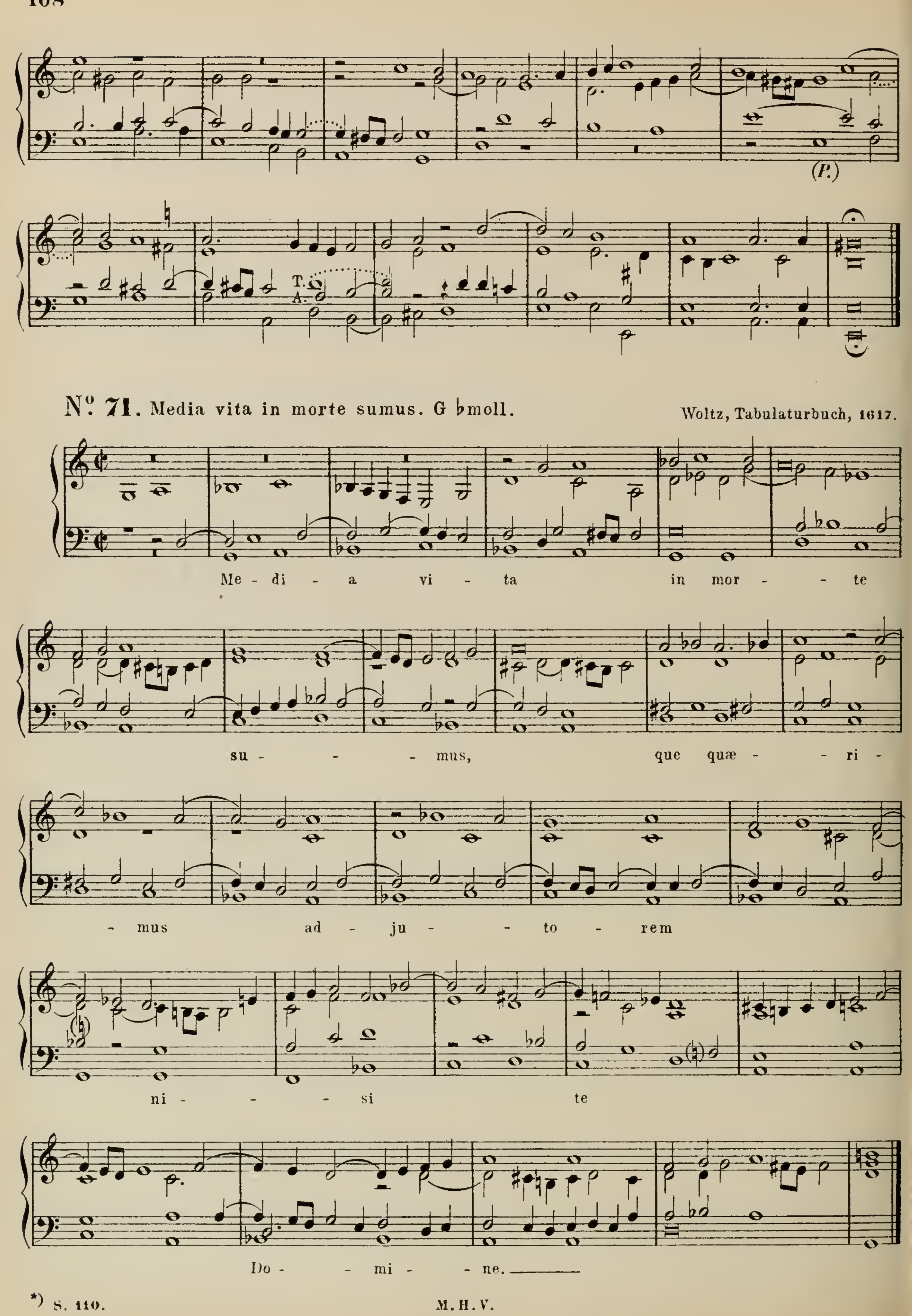
No. 68. Fuga, in C.

Woltz, III, 61.

*) S. 109.


Nº 69. Fuga, G♭moll. *)
Woltz, III, 54.
Nº 70. Canzone.- E. *)
Woltz, Tabulaturbuch, 1617.

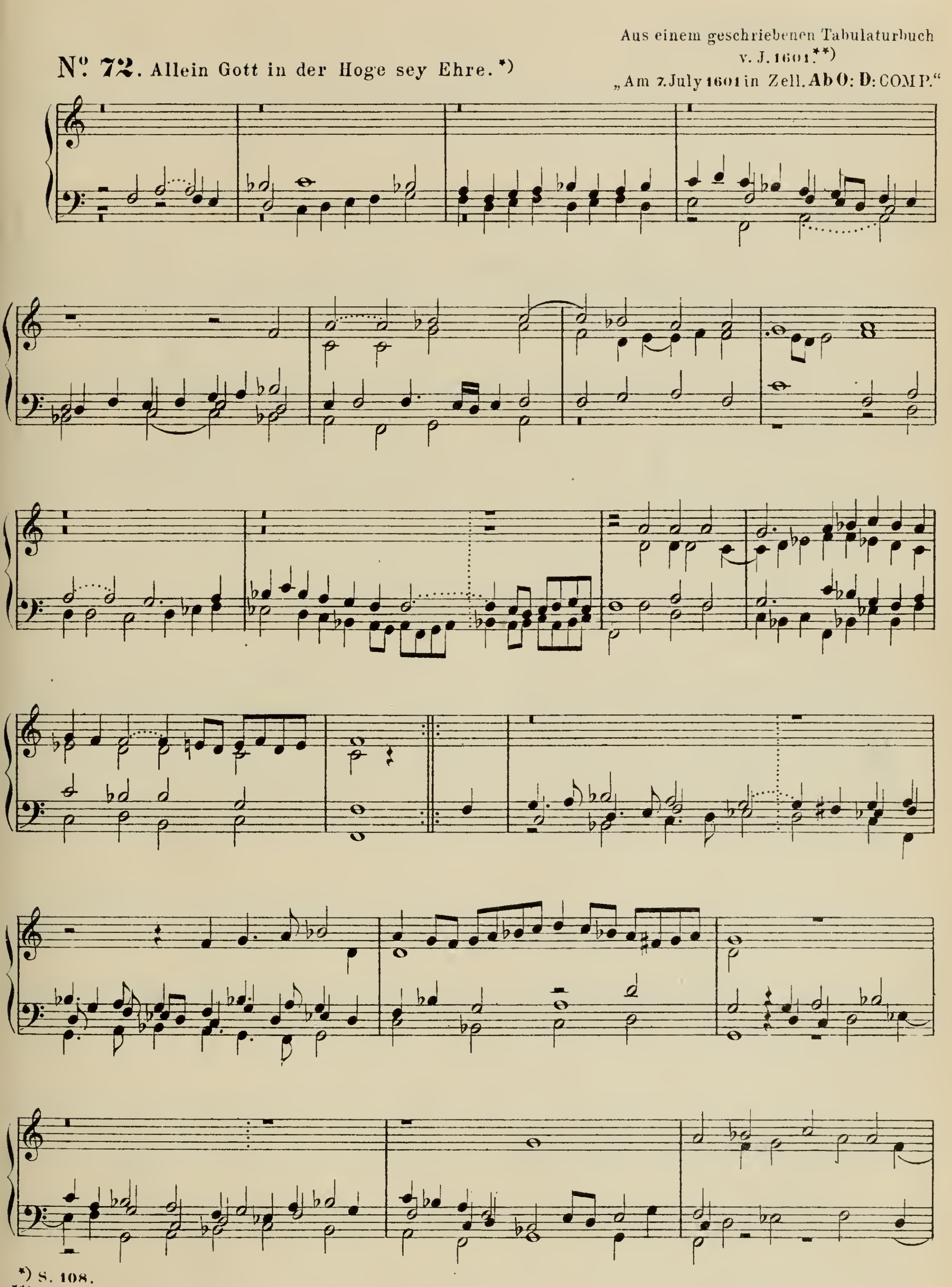
*) S. 110.


(P.)
T.
A.
No. 71. Media vita in morte sumus. G ♭moll.
Woltz, Tabulaturbuch, 1617.
Me - di - a vi - ta in mor - - te
su - - - mus, que quæ - - ri -
- mus ad - ju - - to - rem
ni - - - si te
Do - - mi - - ne.

*) S. 110.

Aus einem geschriebenen Tabulaturbuch v. J. 1601.**)
„Am 7. July 1601 in Zell. Ab O: D: COMP."

N°. 72. Allein Gott in der Hoge sey Ehre.*)



*) S. 108.

**) Im Besitz des Herrn Prof. Haupt in Berlin. u. unter dessen freundlicher Bewilligung hier mitgetheilt. M. H. V.

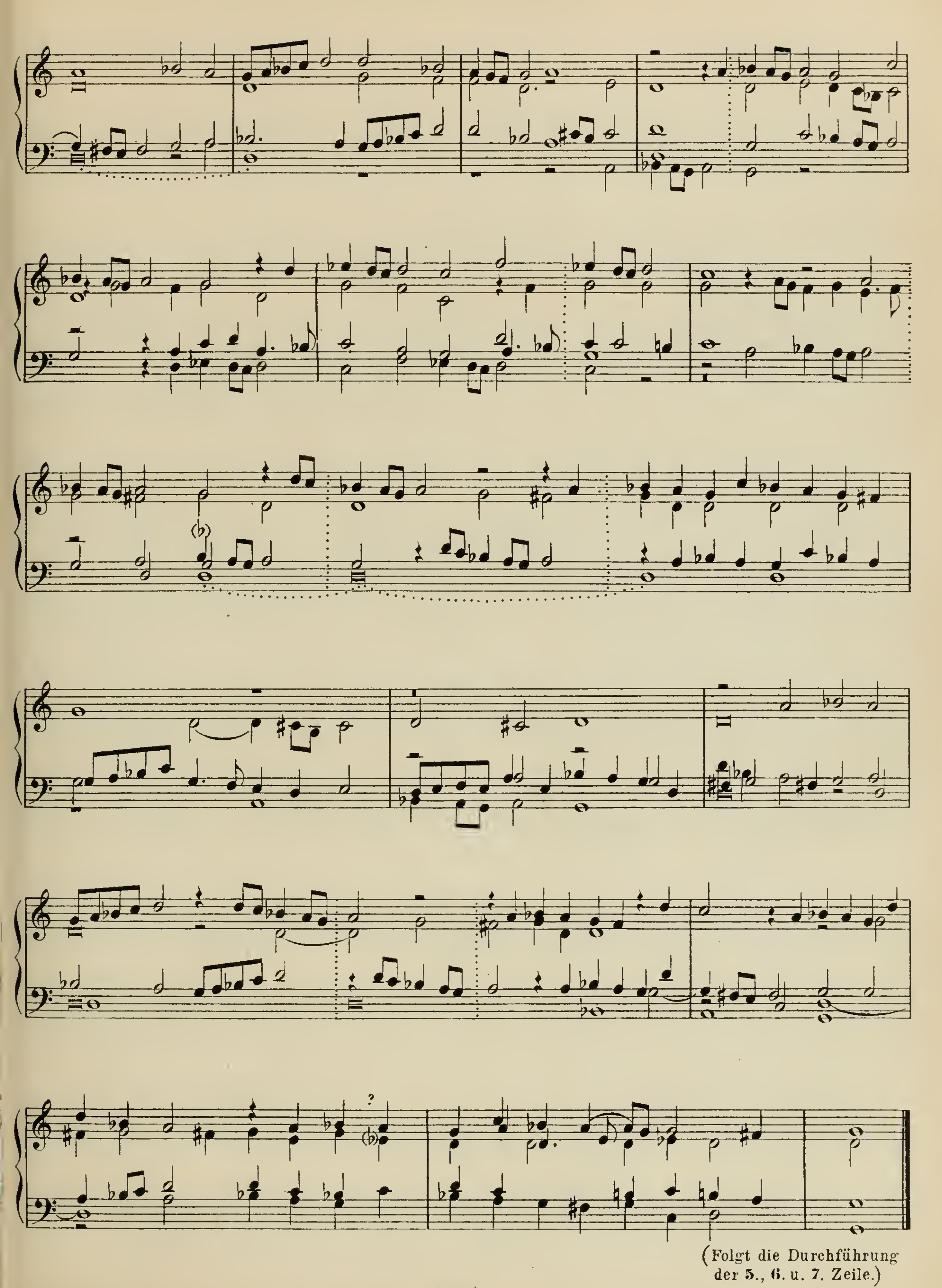
Johann Stephan(i),*)

Organist in Lüneburg.

Nº 73. Ach Gott vom Himmel sieh darein.

Aus einem geschriebenen Tabulaturbuch v. J. 1601.

*) S. 109.



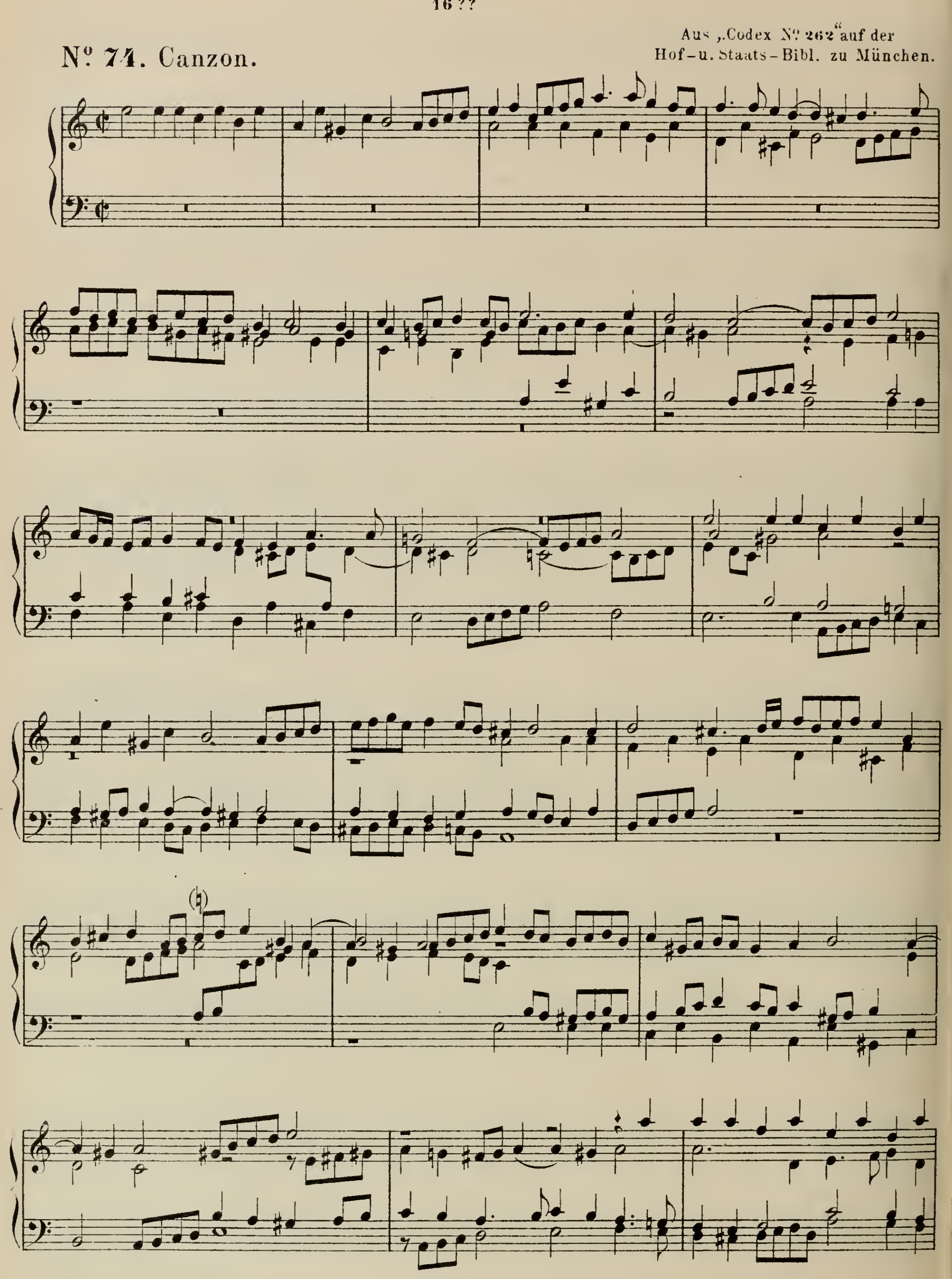
(Folgt die Durchführung der 5., 6. u. 7. Zeile.)

Anton Holtzner.*)

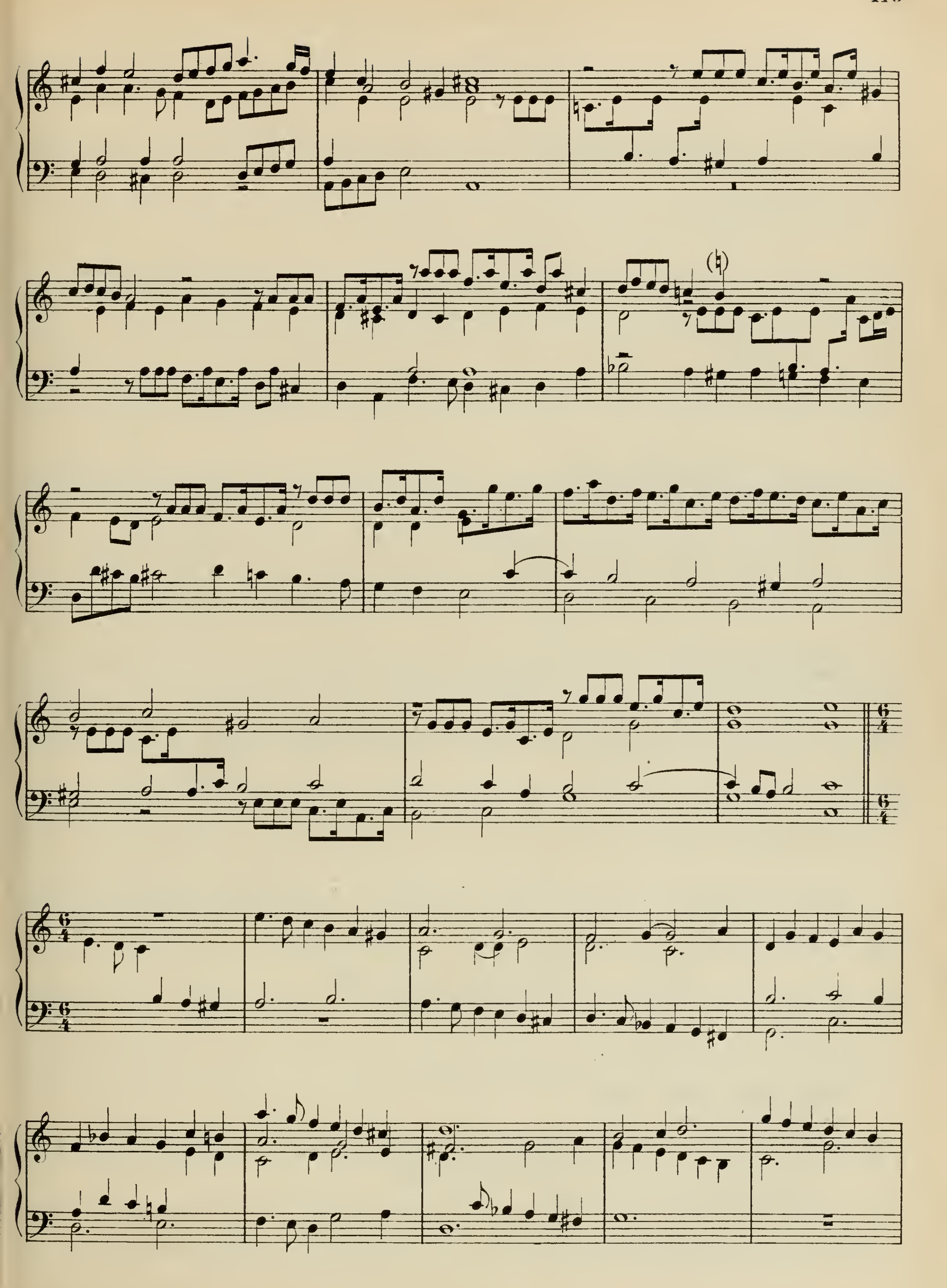
16??

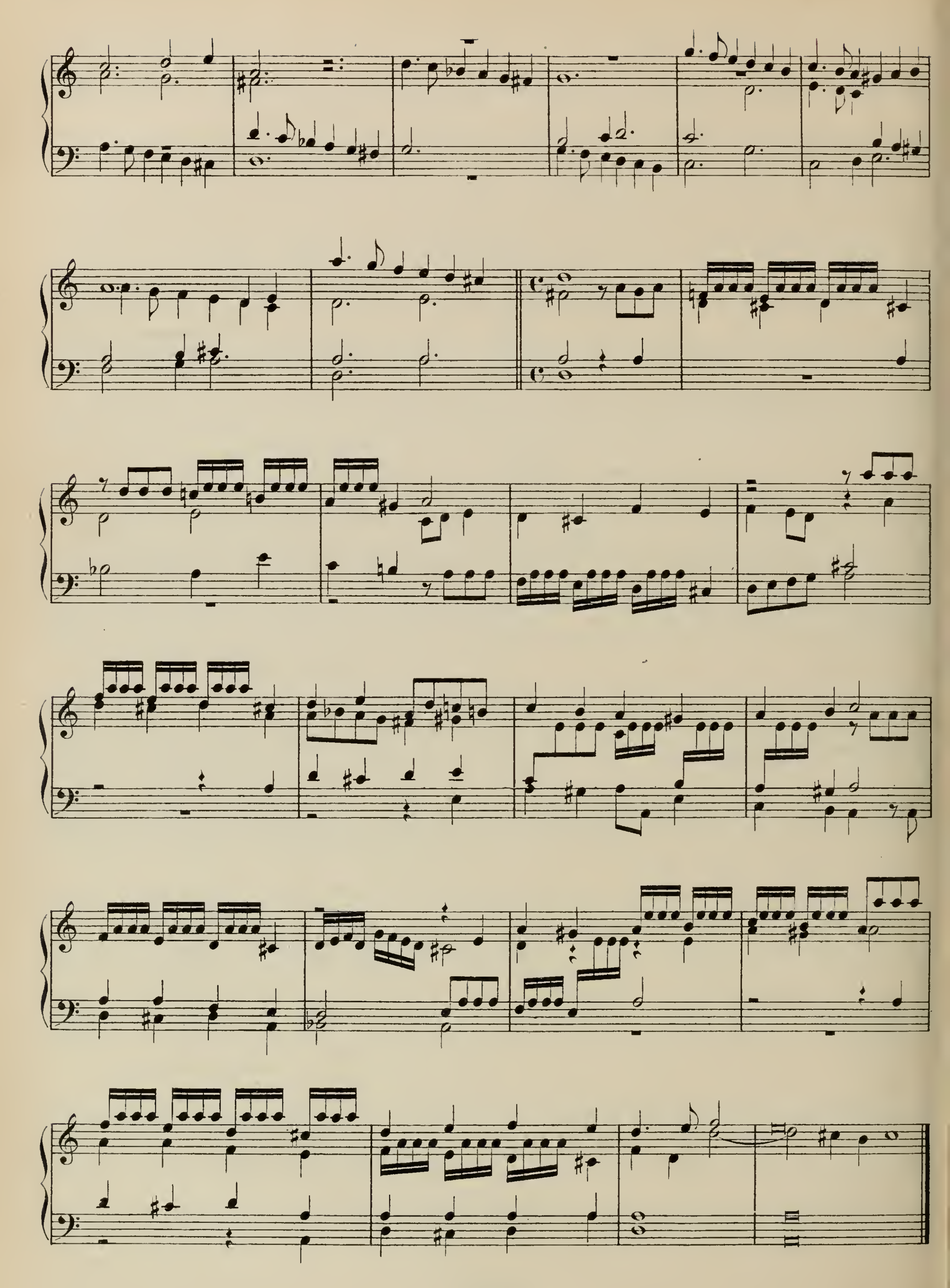
Aus „Codex N° 262“ auf der Hof-u. Staats-Bibl. zu München.

N° 74. Canzon.



*) S. 161.





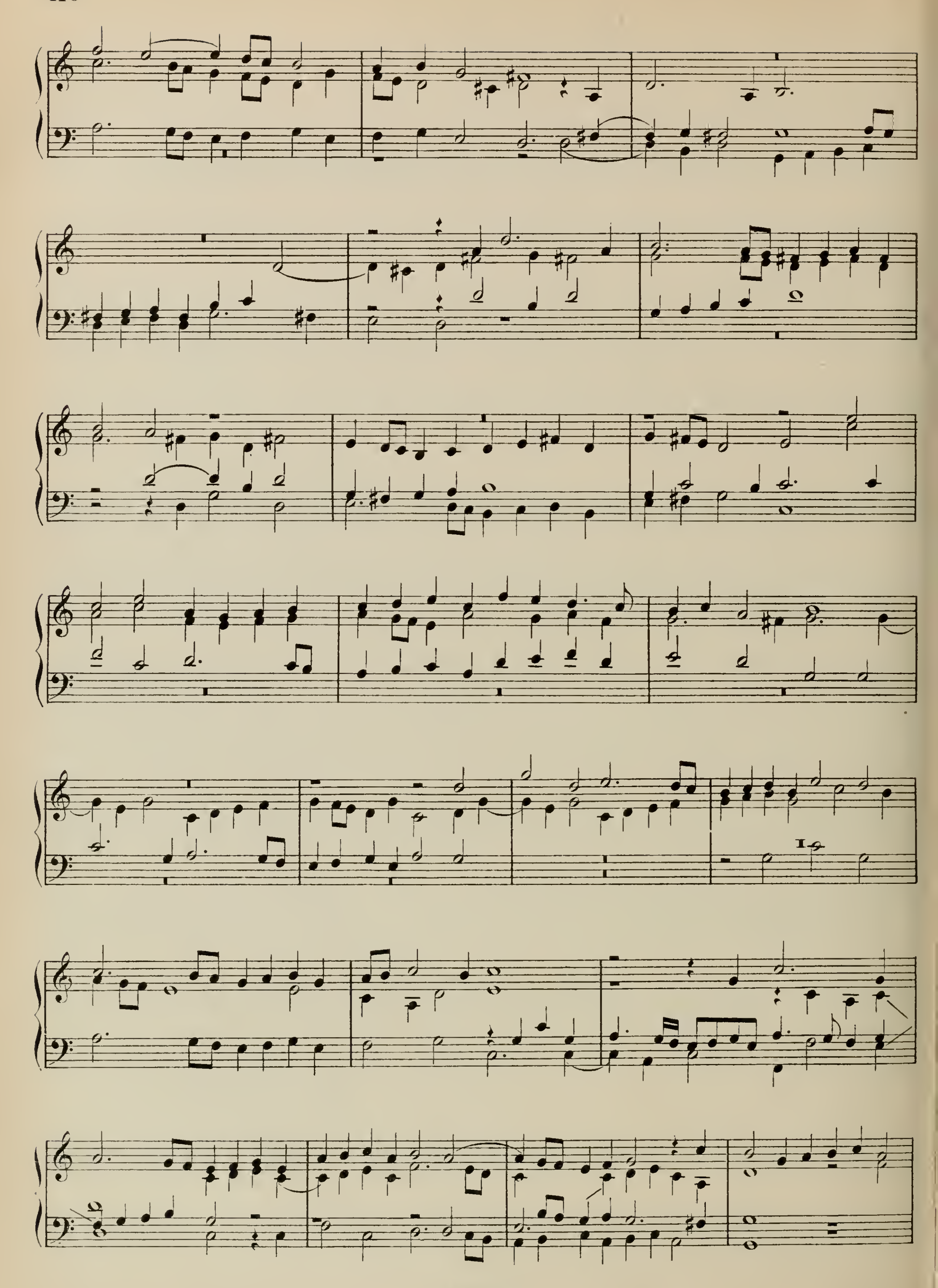
Hans Leo Hassler,*)

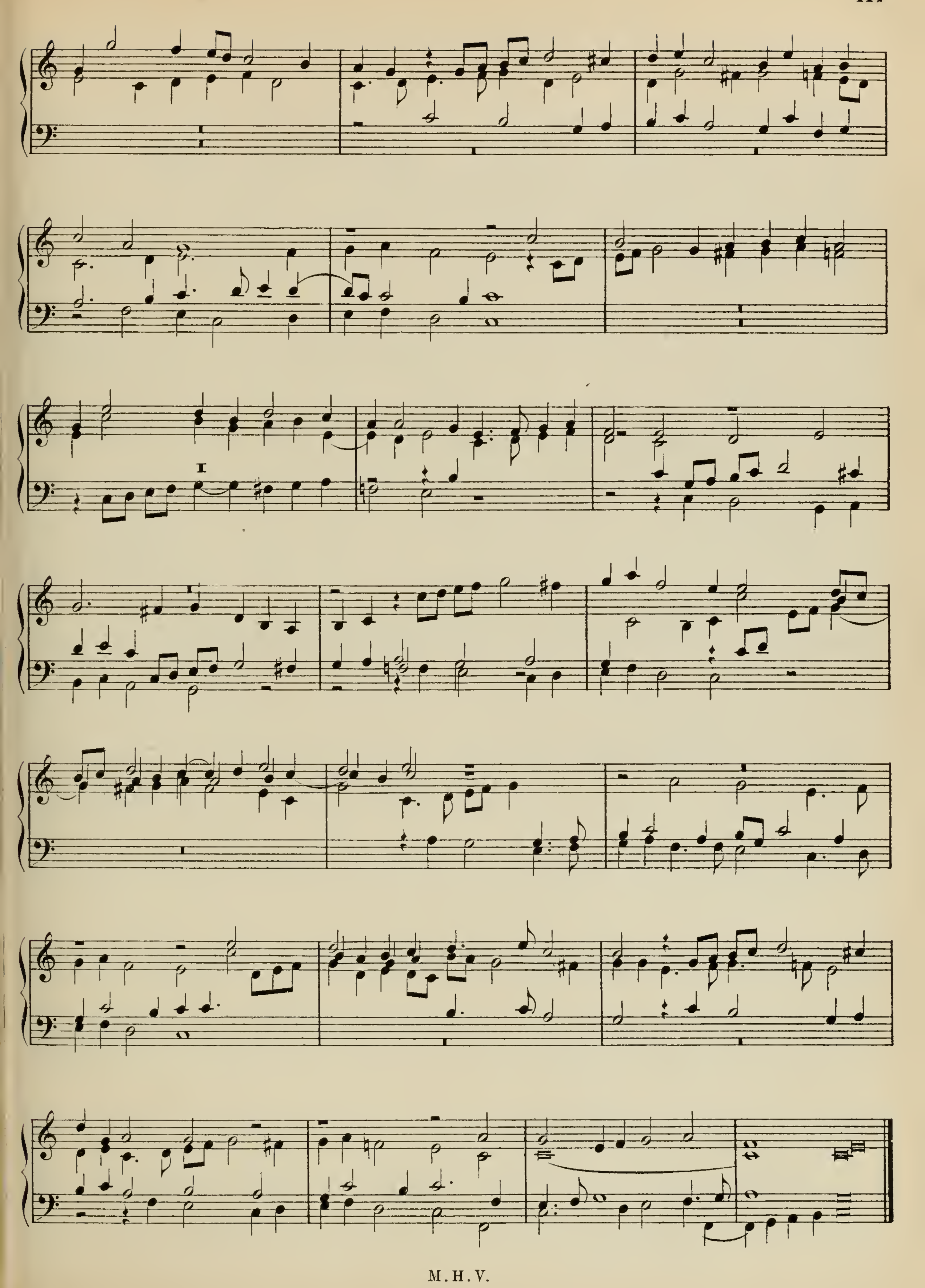
Churfürstl. Sächs. Hof-Organist.
geb. zu Nürnberg 1564, gest. 1612.

Kön. Bibliothek zu Berlin.
Man. mus. 191.

N°. 75. Ricercare 5to tono.

*) S. 143.



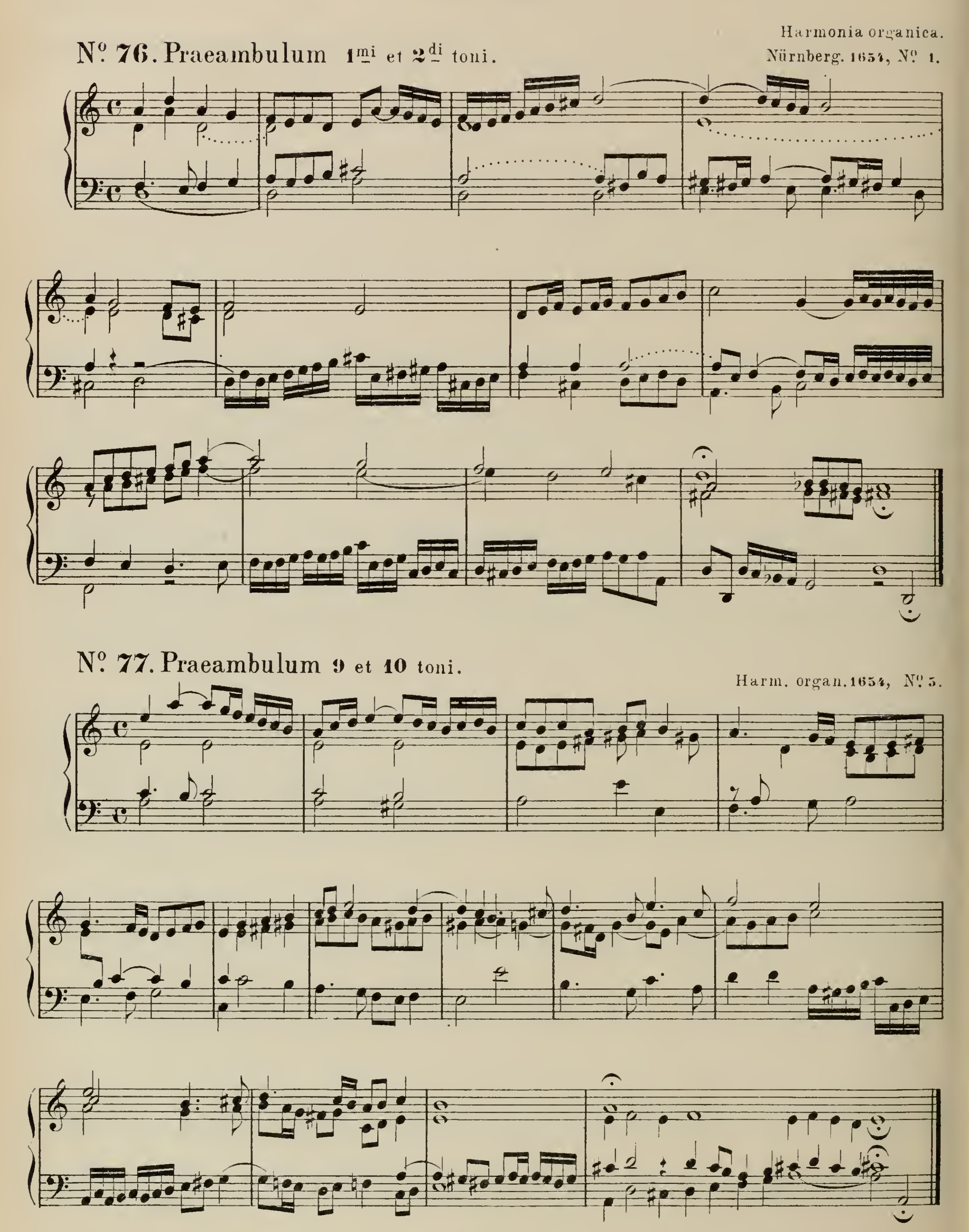


Joh. Erasmus Kindermann,*)

Org. in Nürnberg.
1616–1655.

Harmonia organica.
Nürnberg. 1654, Nº 1.

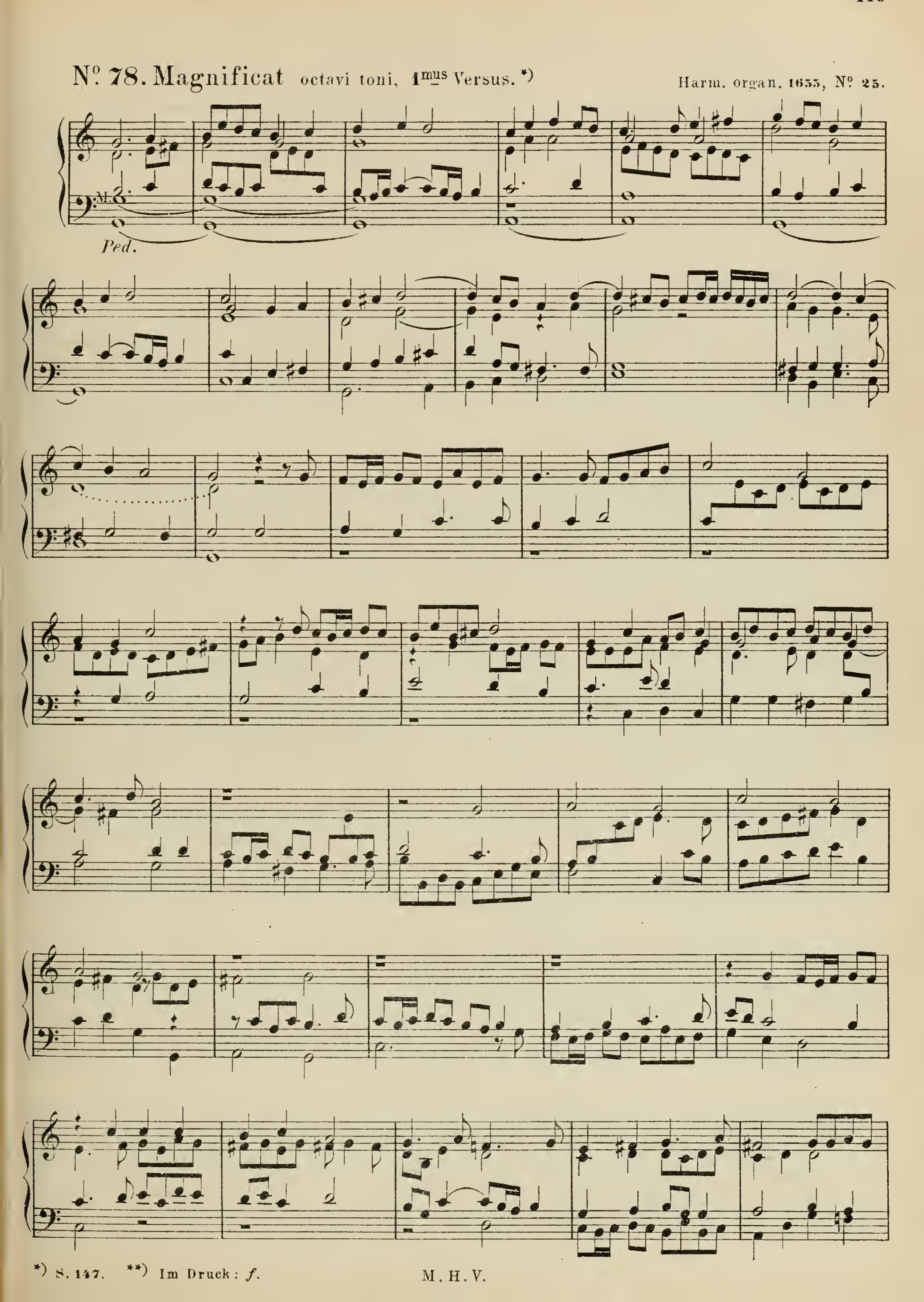
Nº 76. Praeambulum 1mi et 2di toni.
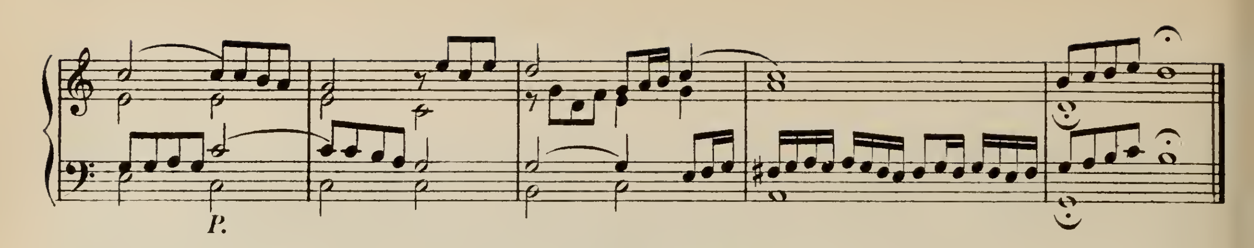


Nº 77. Praeambulum 9 et 10 toni.

Harm. organ. 1654, Nº 5.

*) S. 146.



Nº 78. Magnificat octavi toni, 1mus Versus. *)
Harm. organ. 1655, Nº 25.
M.
Ped.
*) S. 147.
**) Im Druck: f.
M. H. V.



Georg Caspar Wecker.*)

Org. in Nürnberg,

geb. am 2ten April 1632, gest. den 20sten April 1695.

Nº. 79. Fuga.

Ped.

Ped.

P.

Ped.

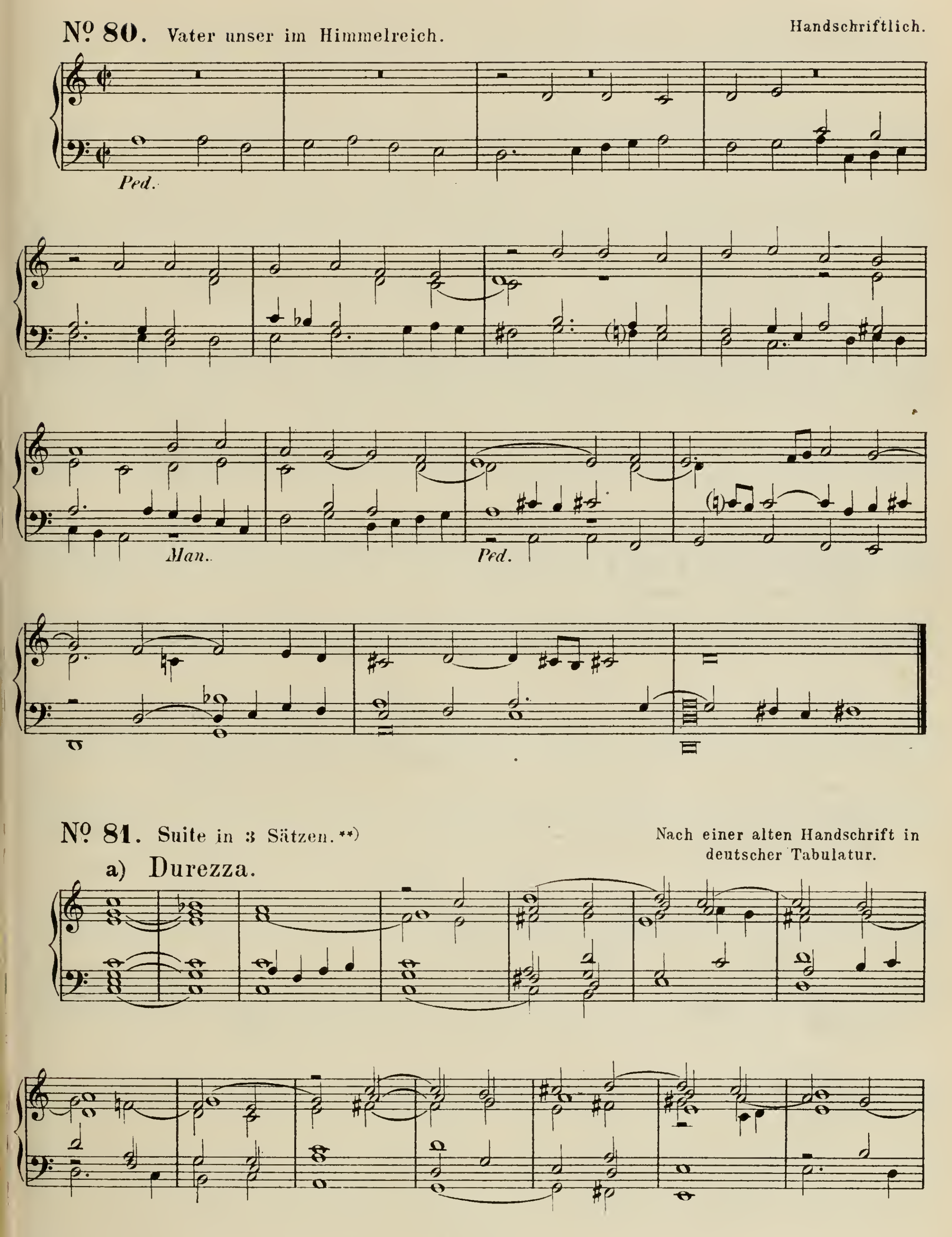
*) S. 148

Johann Krieger,*)
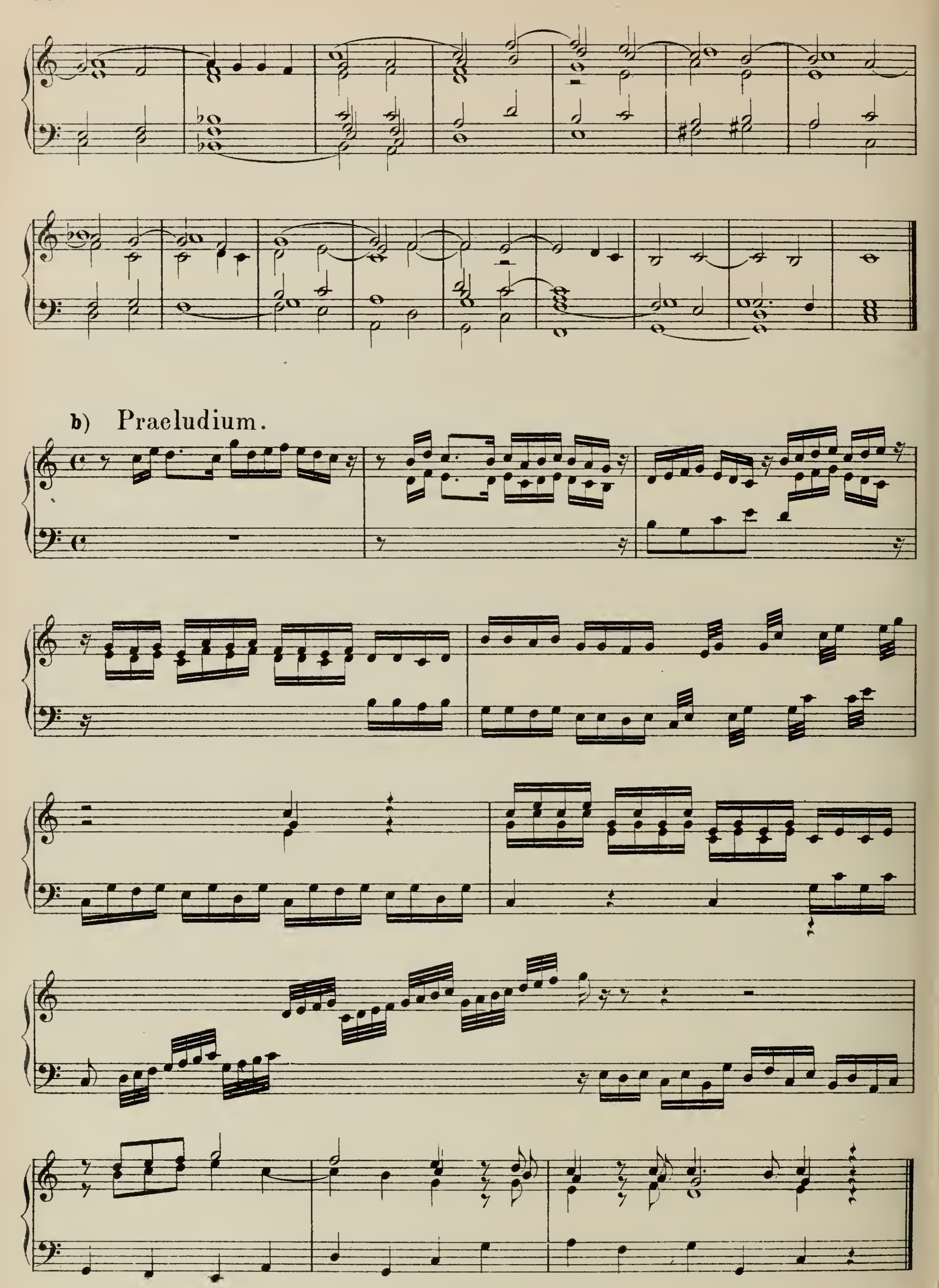
Org. in Zittau,
zu Nürnberg geb. 1652, gest. 1735 zu Zittau.

Nº 80. Vater unser im Himmelreich.

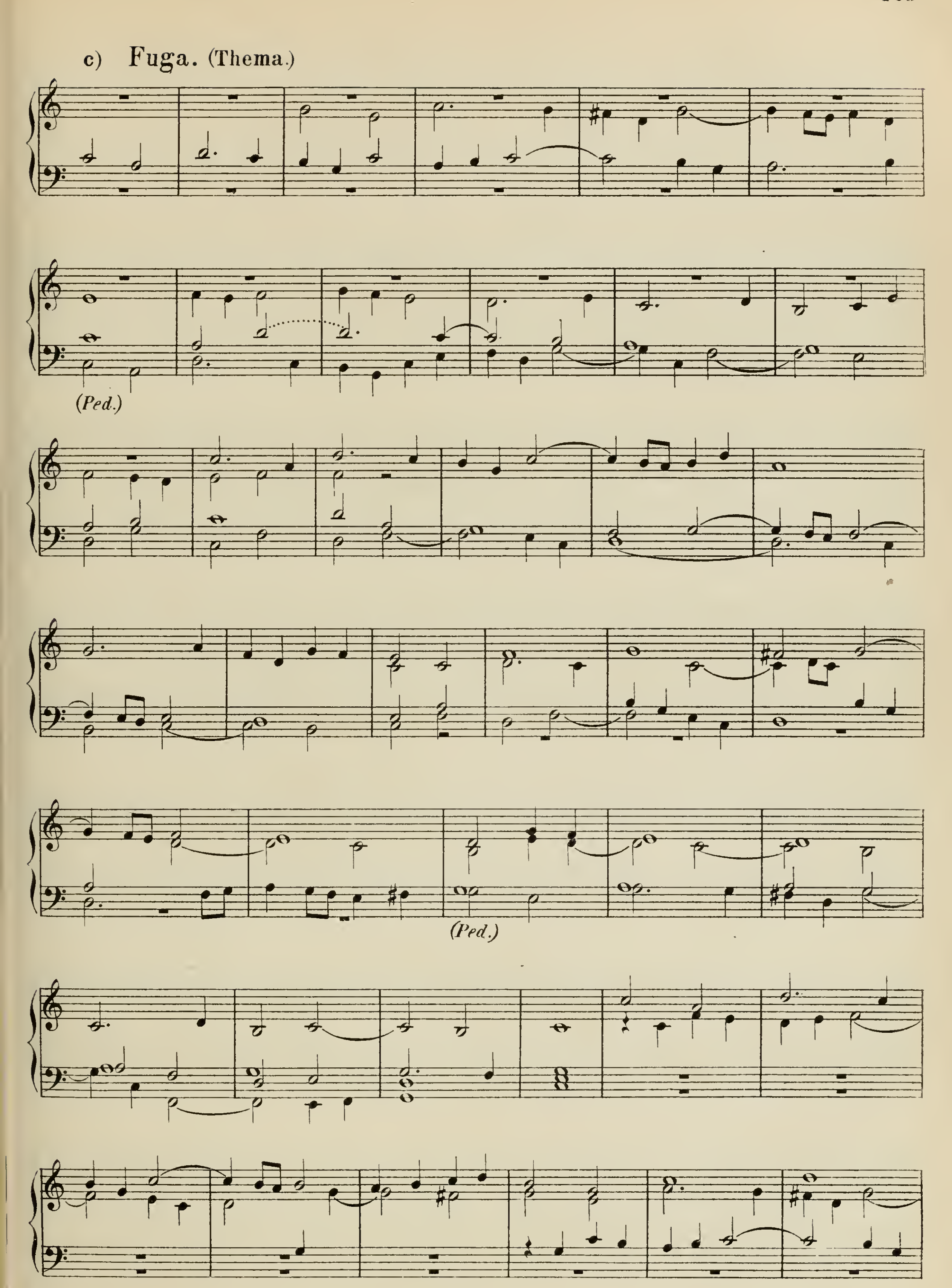
Handschriftlich.

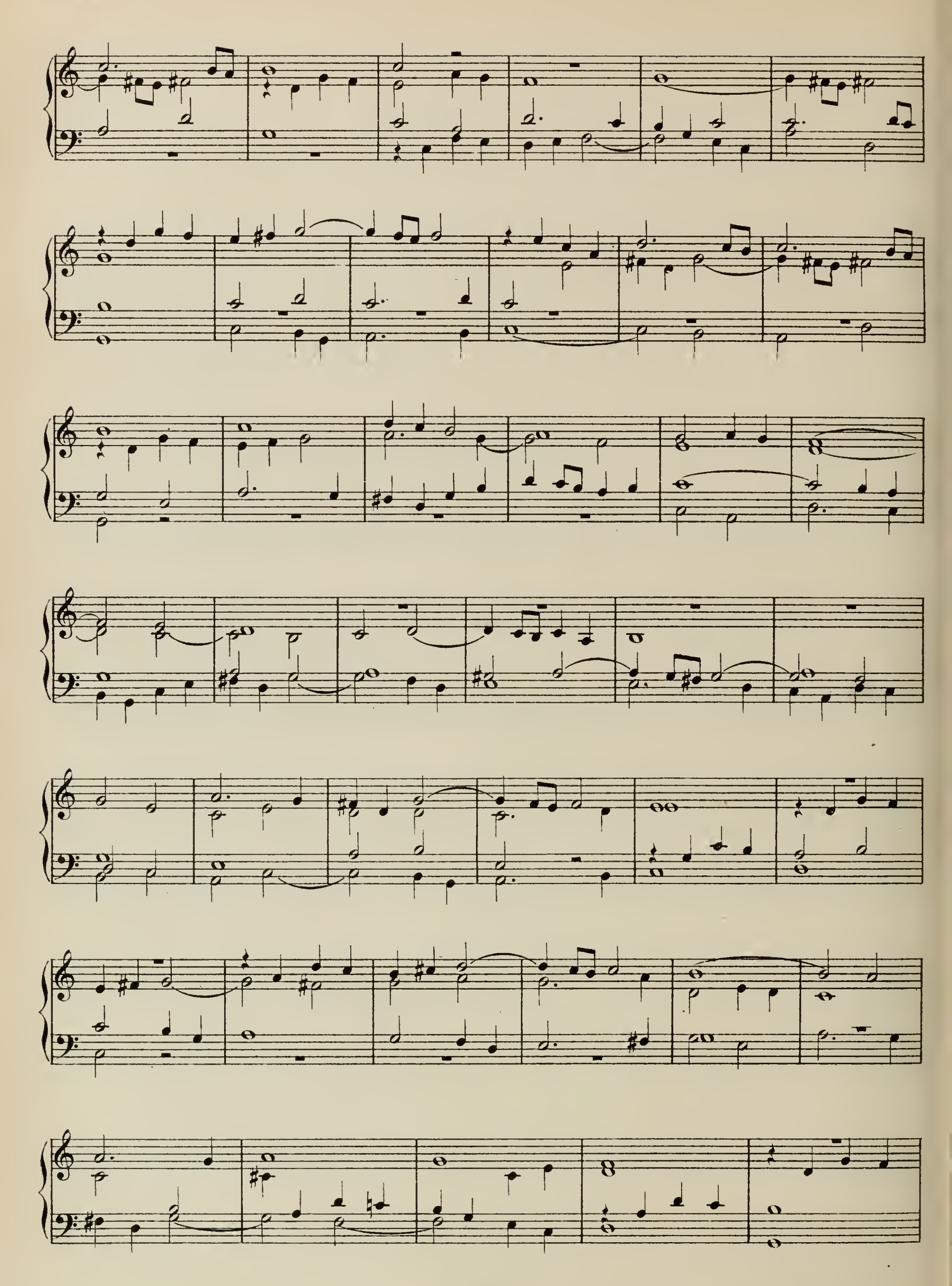


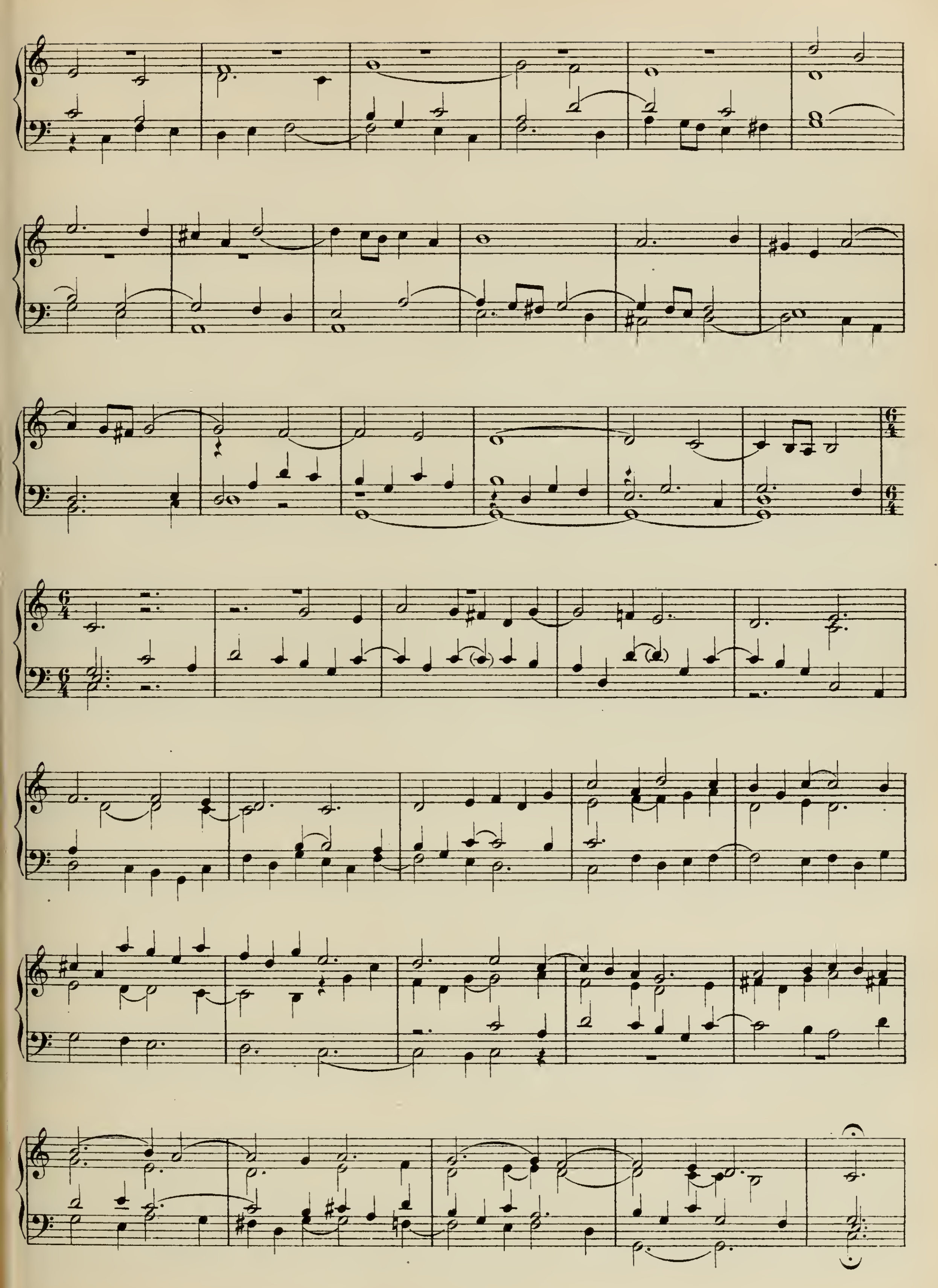
*) S. 149; **) 150.

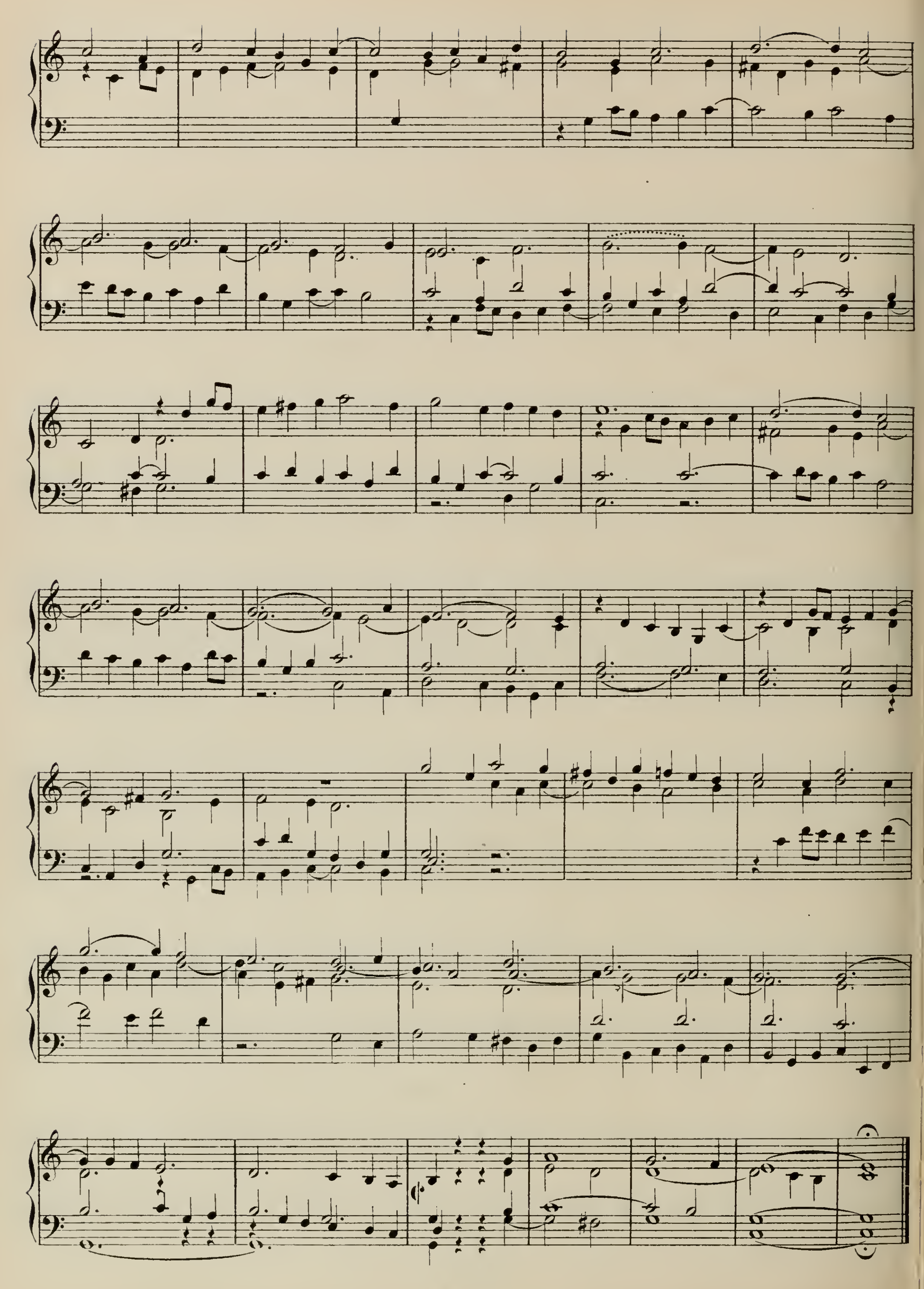

b) Praeludium.

c) Fuga. (Thema.)







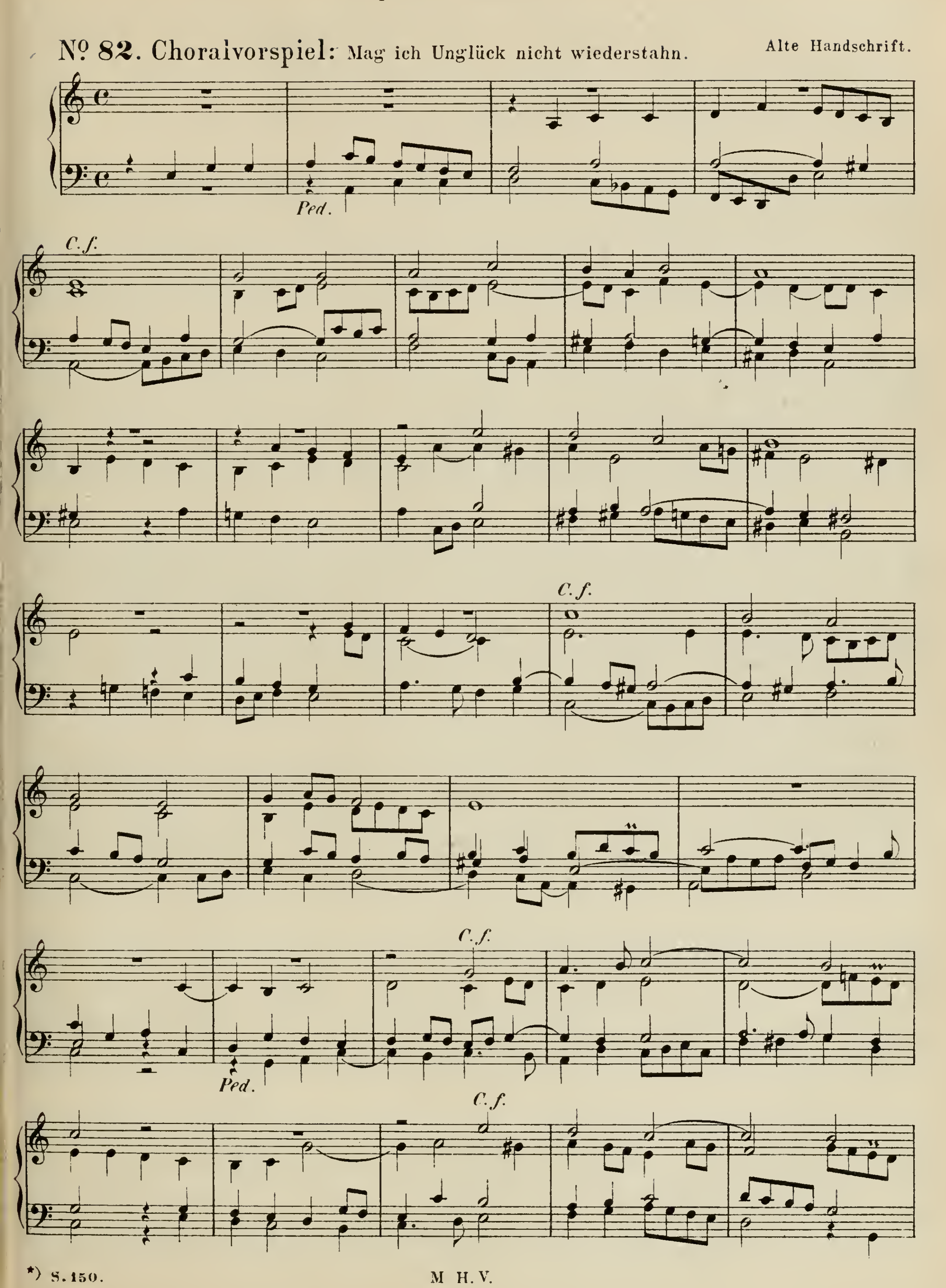


Johann Pachelbel.*)

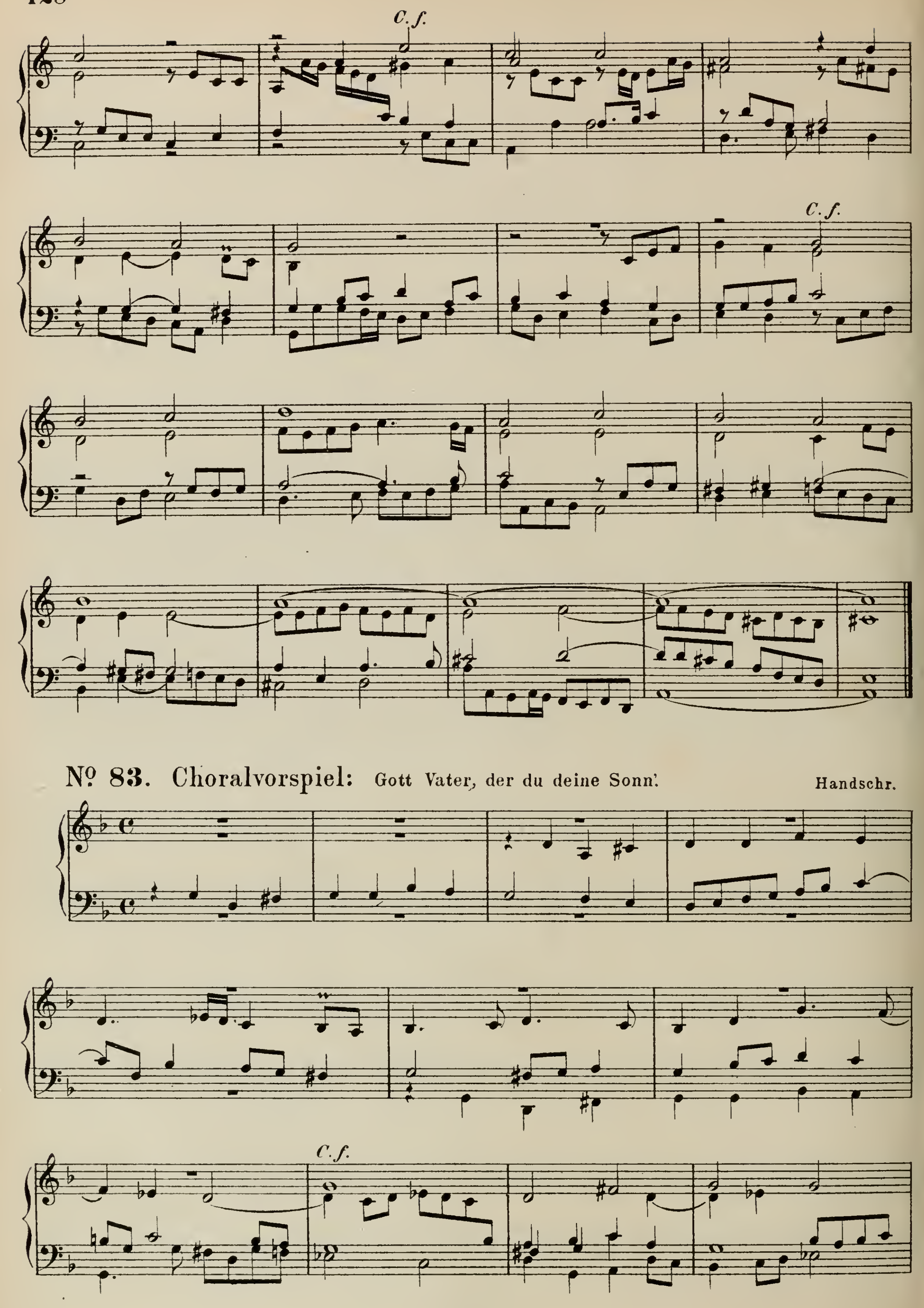
1. Sept. 1653 – 3. März 1706.

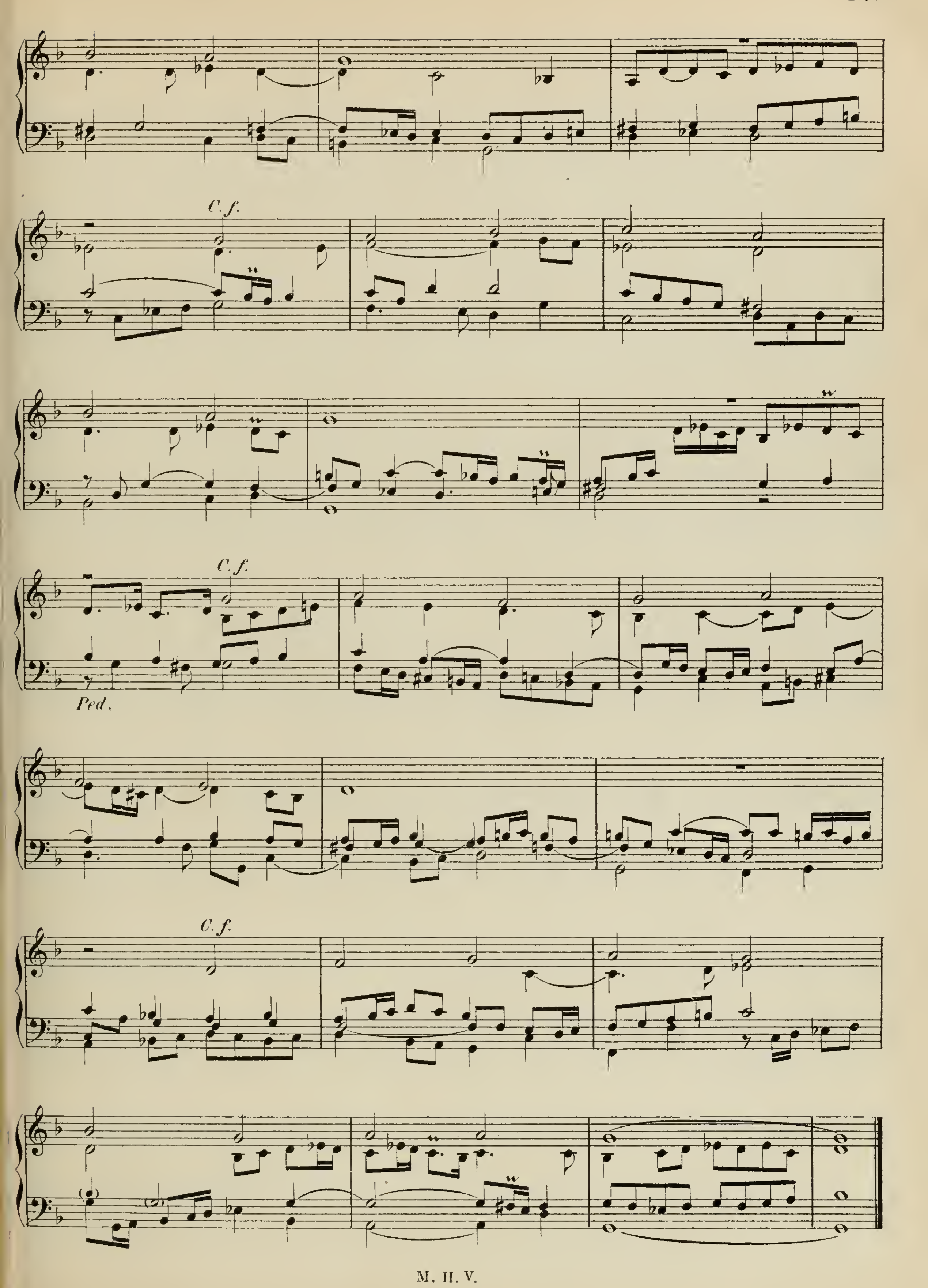
Nº 82. Choralvorspiel: Mag ich Unglück nicht wiederstahn.

Alte Handschrift.



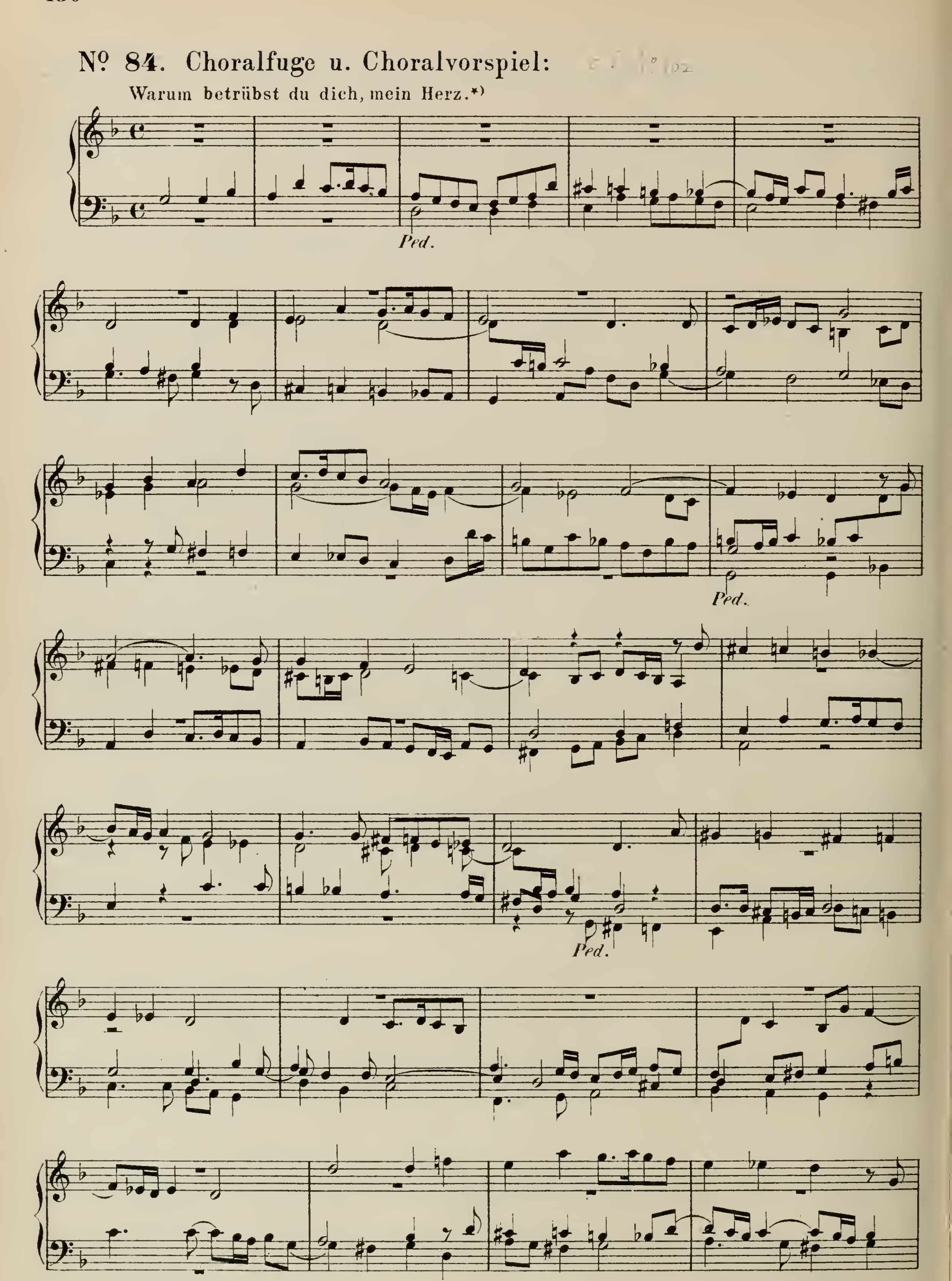
*) S. 150.


C. f.
C. f.
Nº 83. Choralvorspiel: Gott Vater, der du deine Sonn'.
Handschr.
C. f.

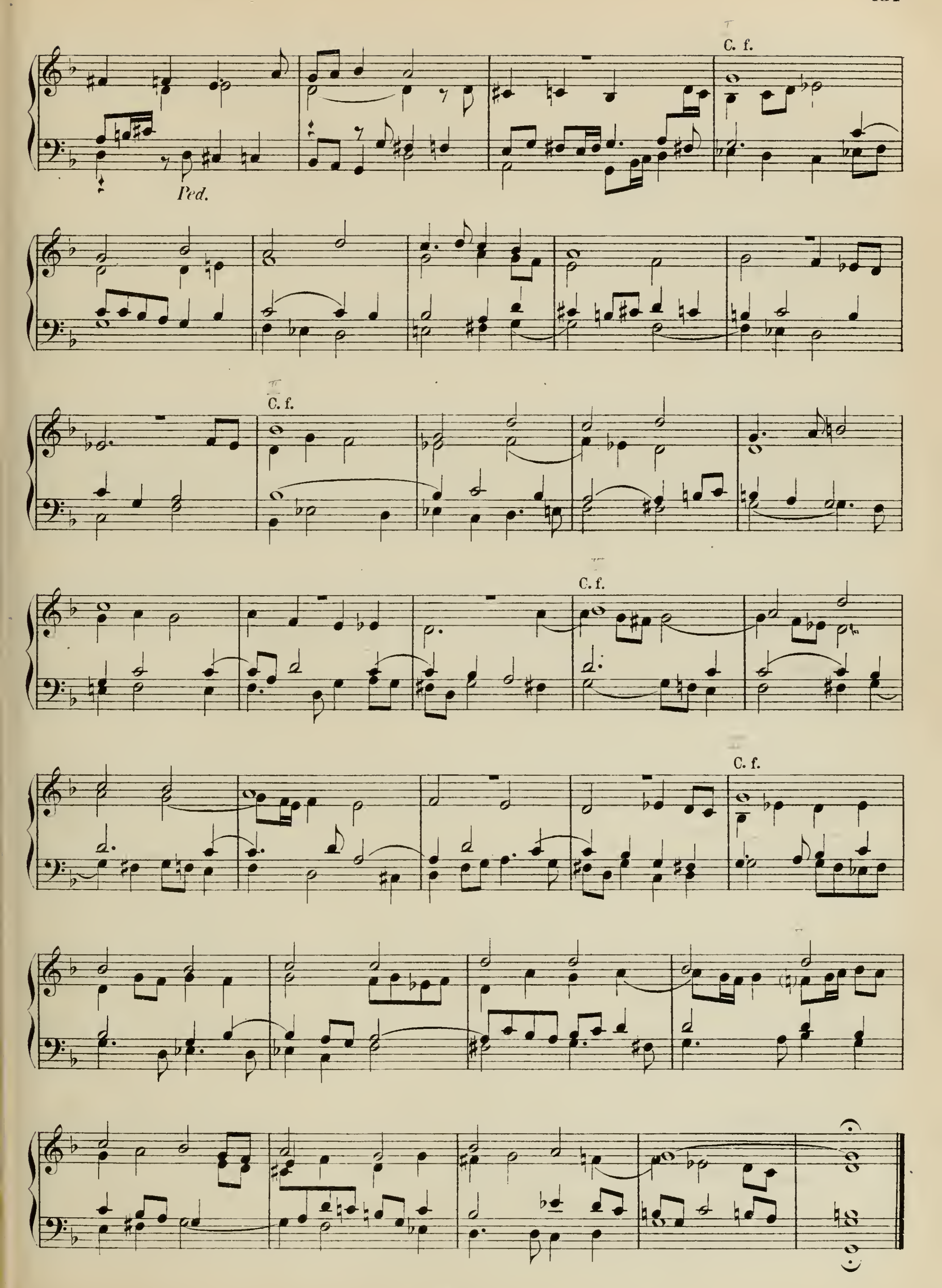

C. f.
C. f.
Ped.
C. f.

Nº 84. Choralfuge u. Choralvorspiel:

Warum betrübst du dich, mein Herz.*)

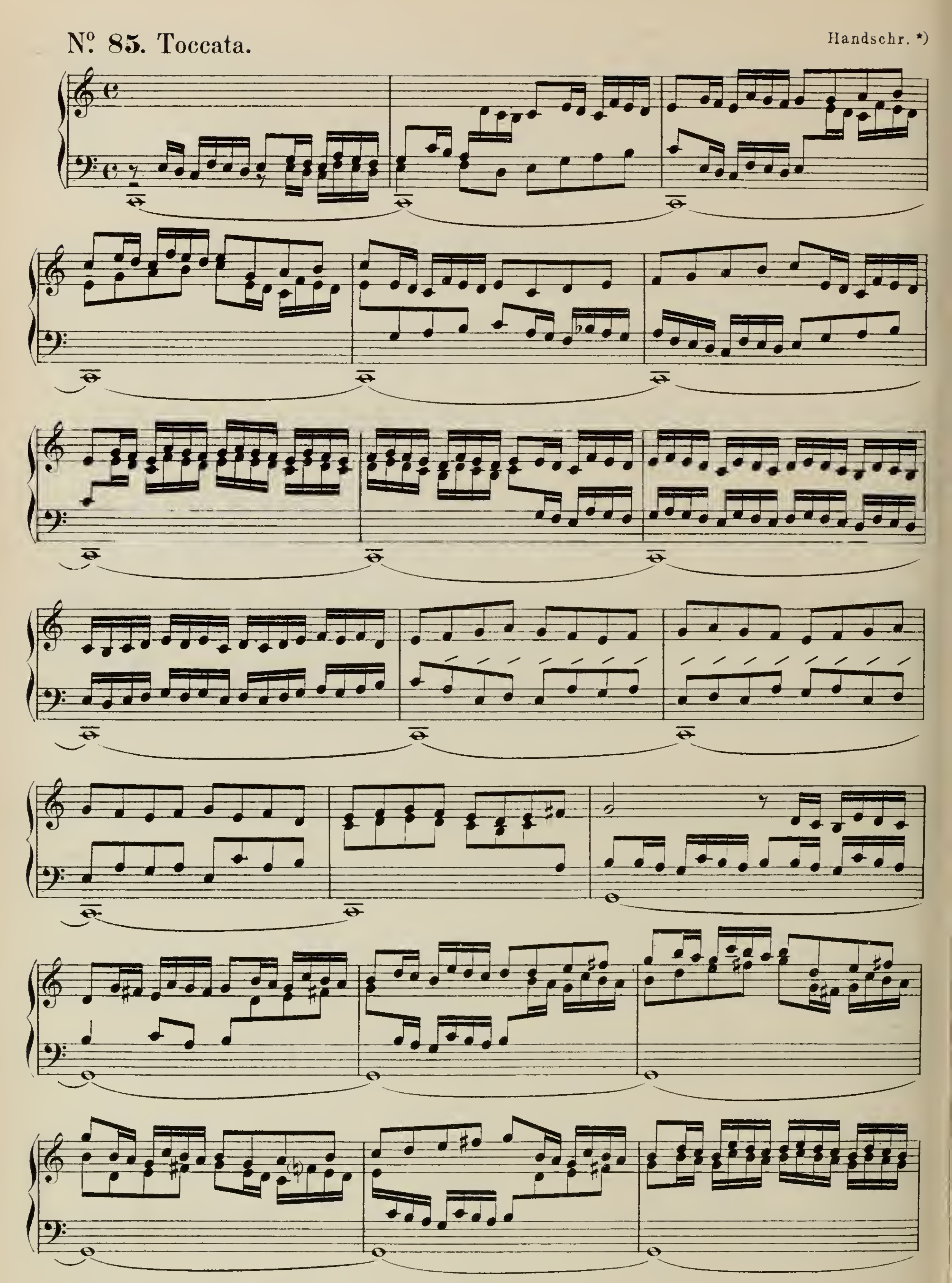


*) Orgel-Archiv von Becker u. Ritter, II. H., Nº4. M. H. V

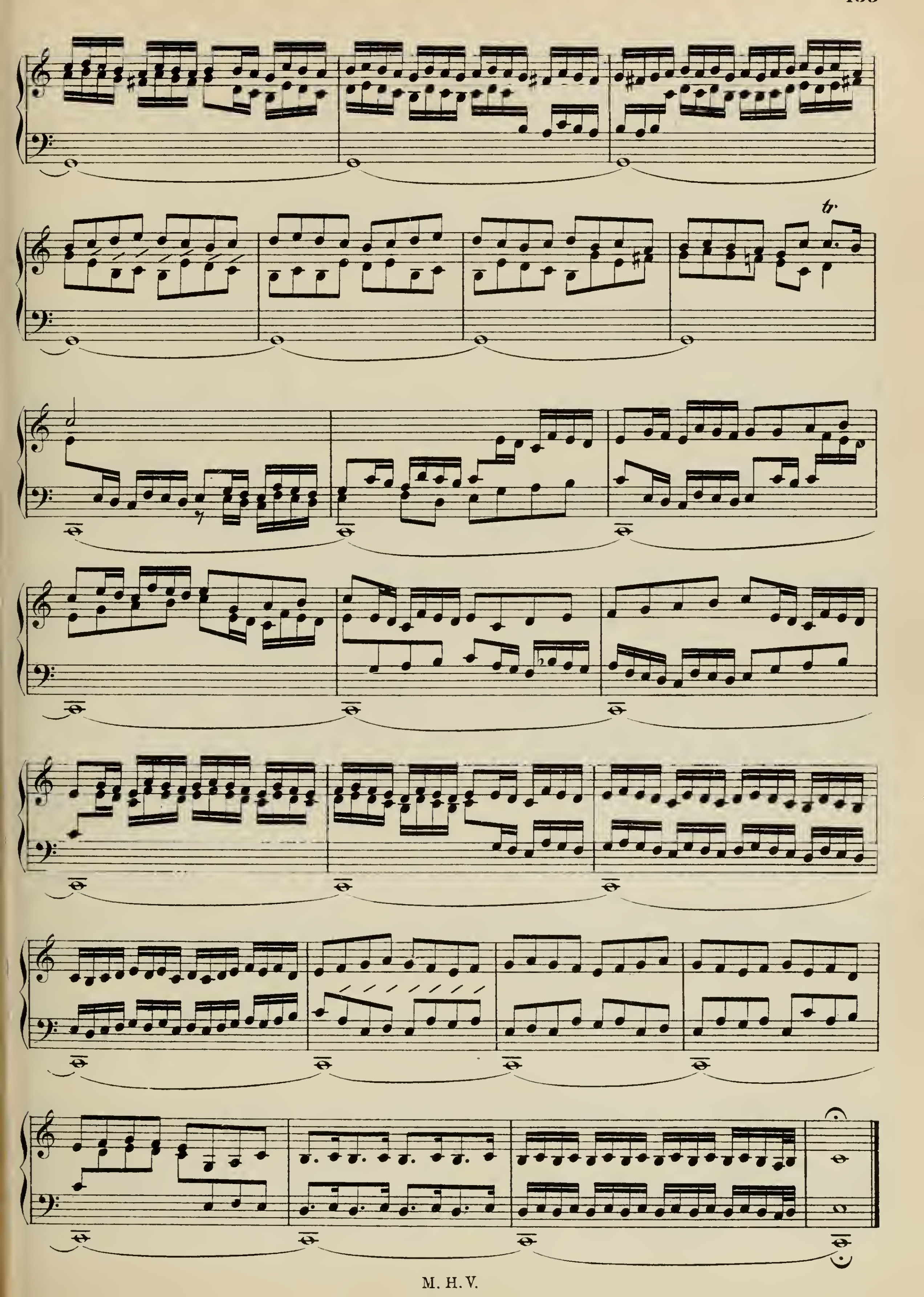

C. f.
Ped.
C. f.
C. f.
C. f.

Nº 85. Toccata.

Handschr. *)

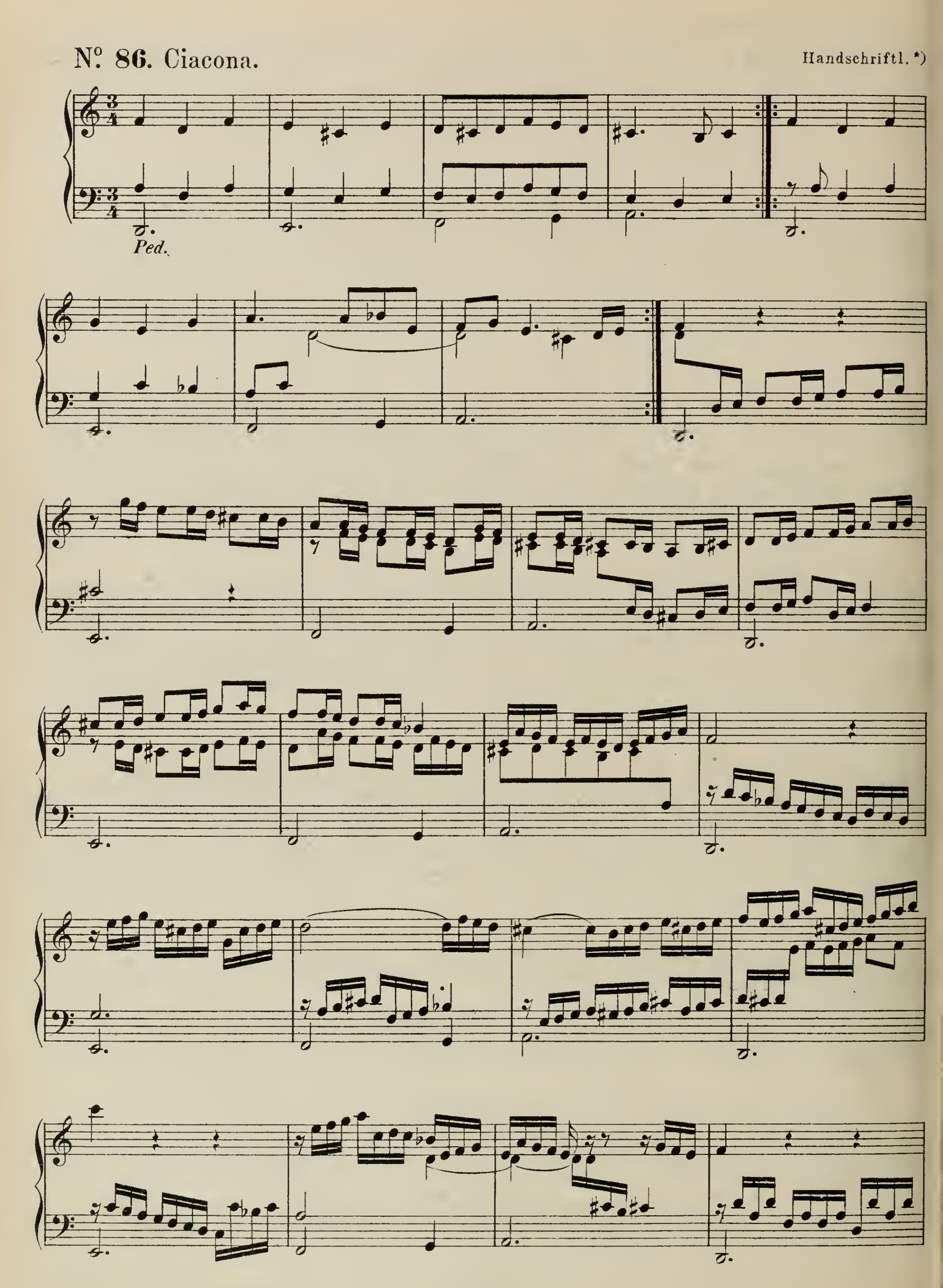


*) Nach der freundlichen Mittheilung des Herrn Prof. Dr. Ph. Spitta in Berlin.

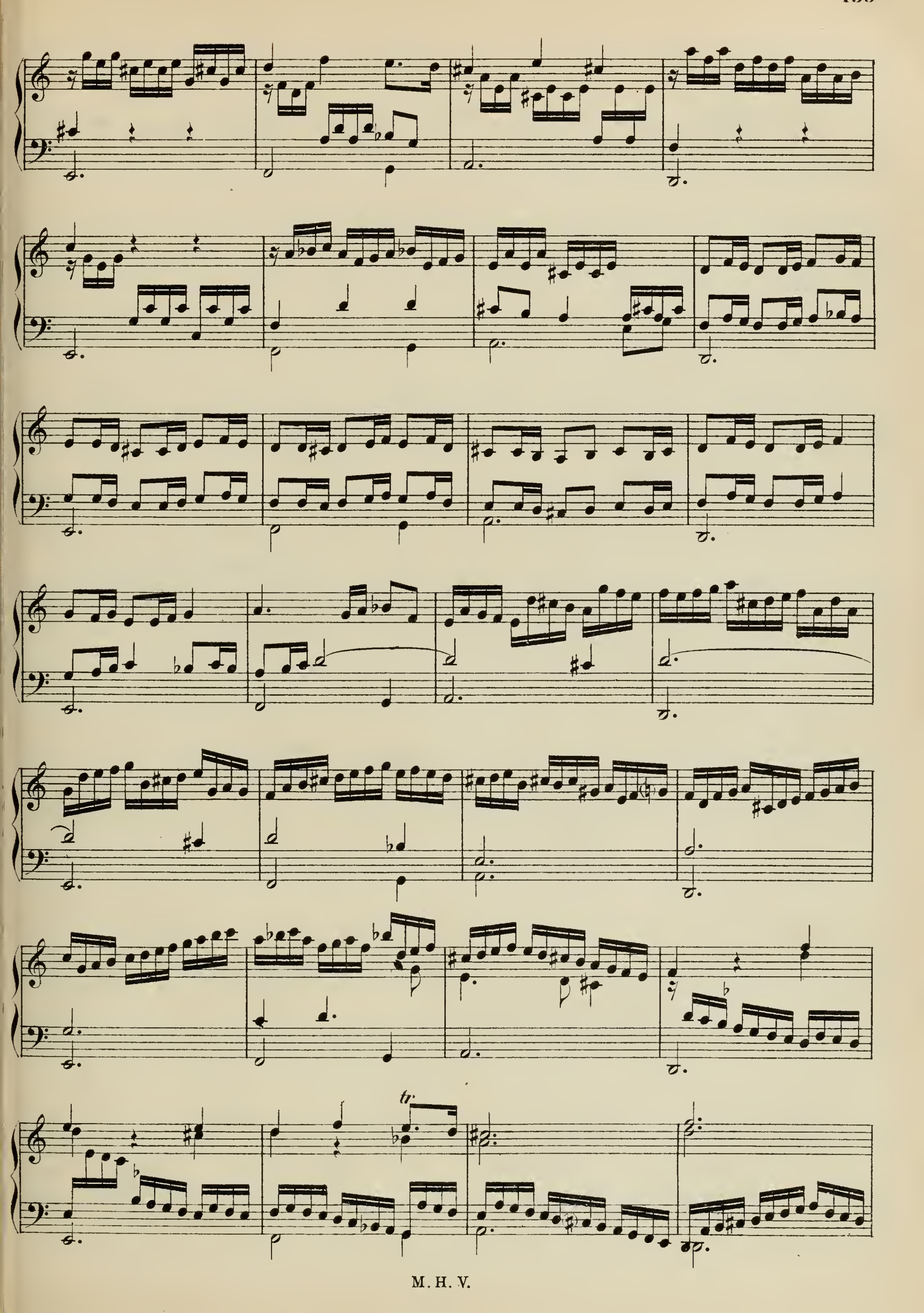

tr
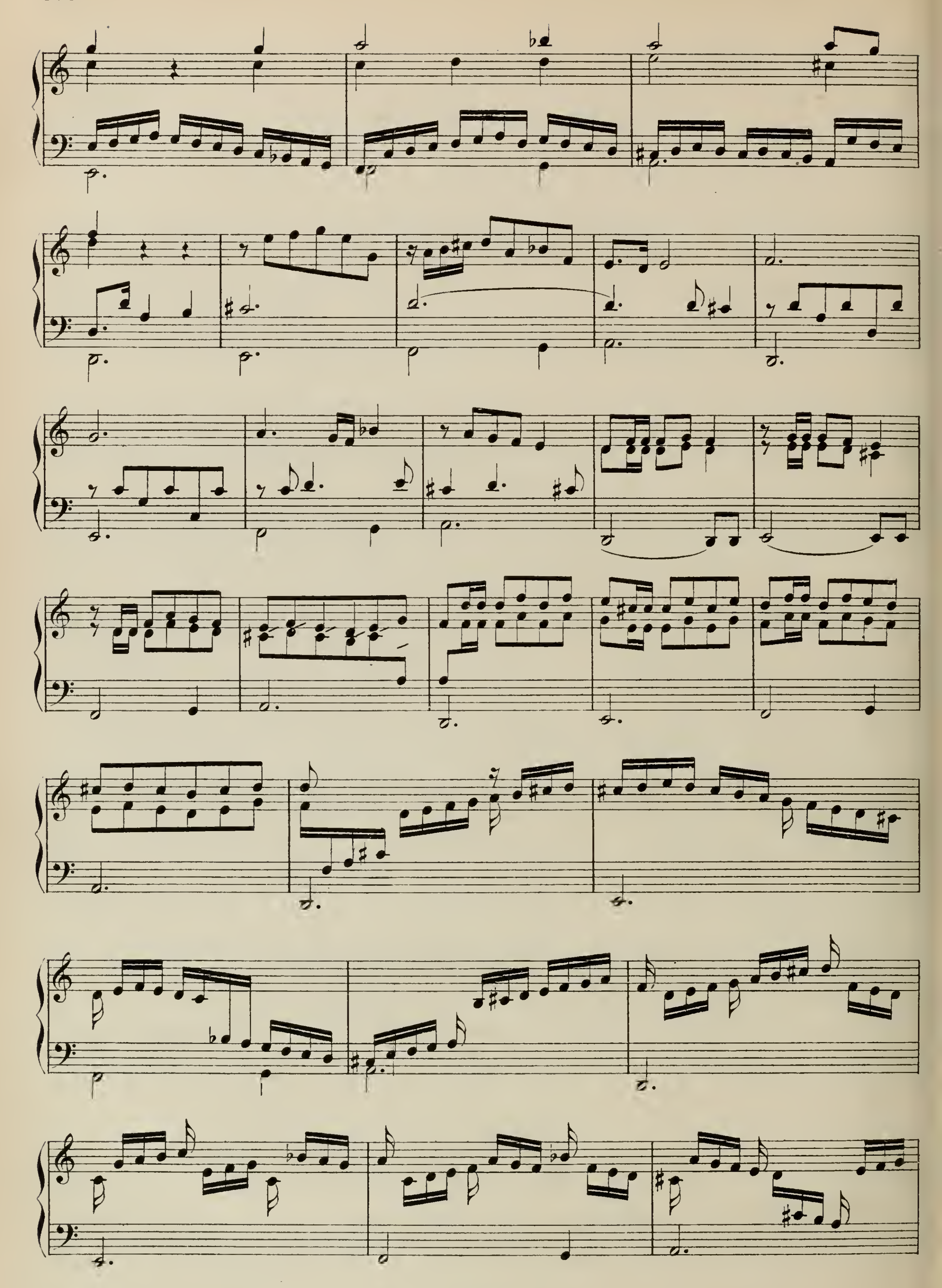
Nº 86. Ciacona.

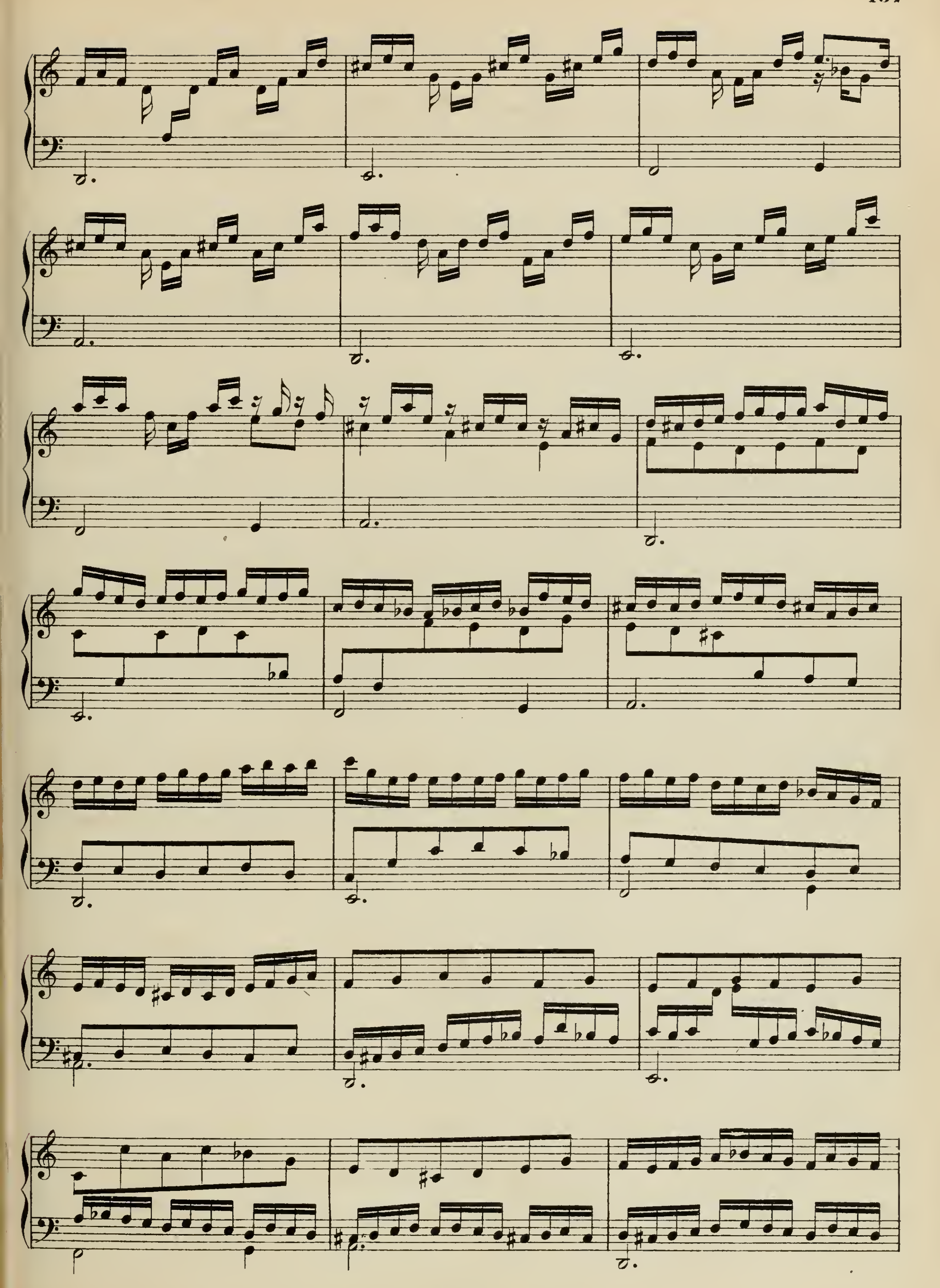
Handschriftl. *)
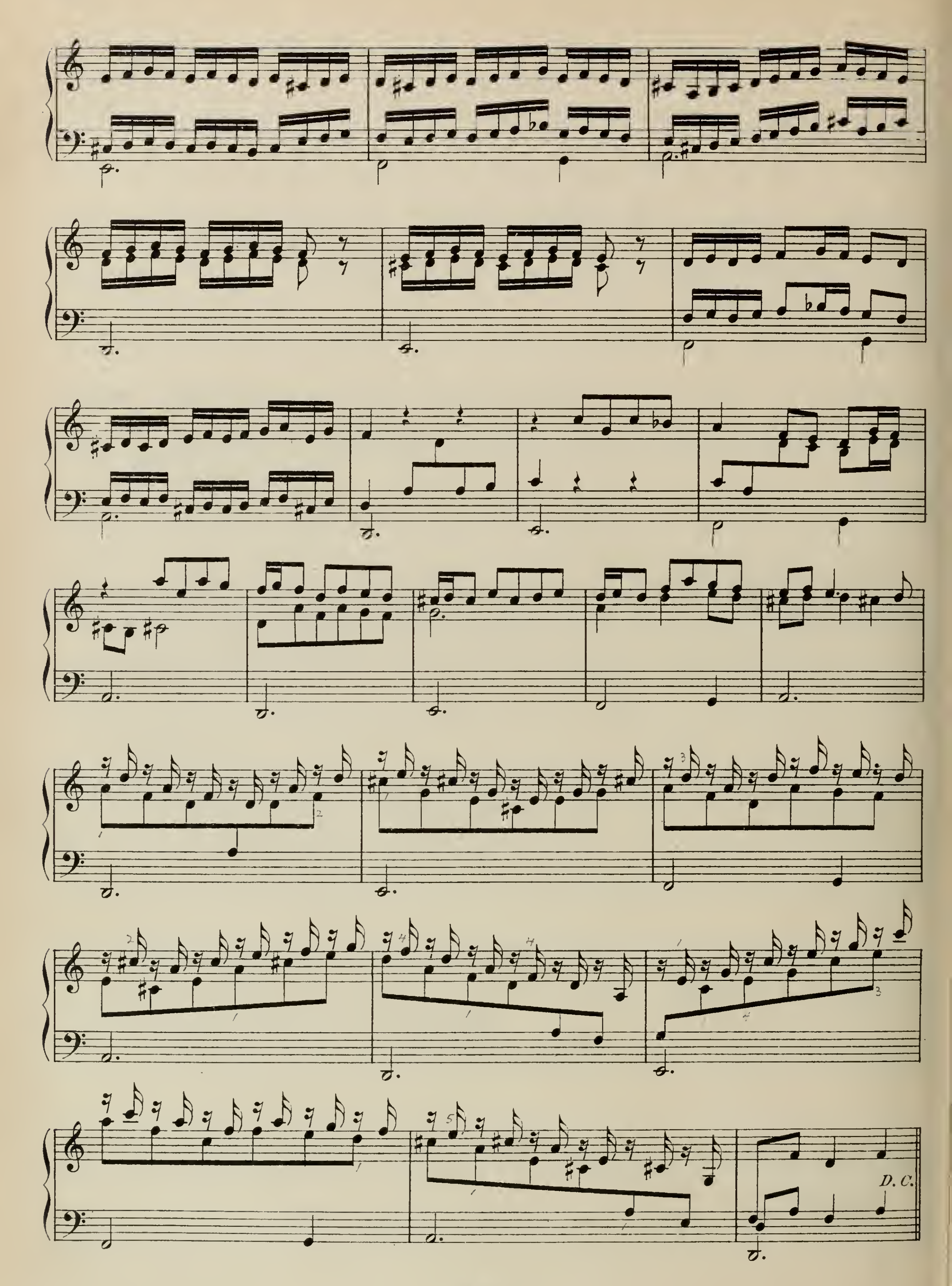


*) Von Herrn Prof. Dr. Ph. Spitta freundlichst mitgetheilt.
M. H. V.


tr






D. C.

Ulrich Steigleder,*)

Stifts-Organist
in Stuttgart.

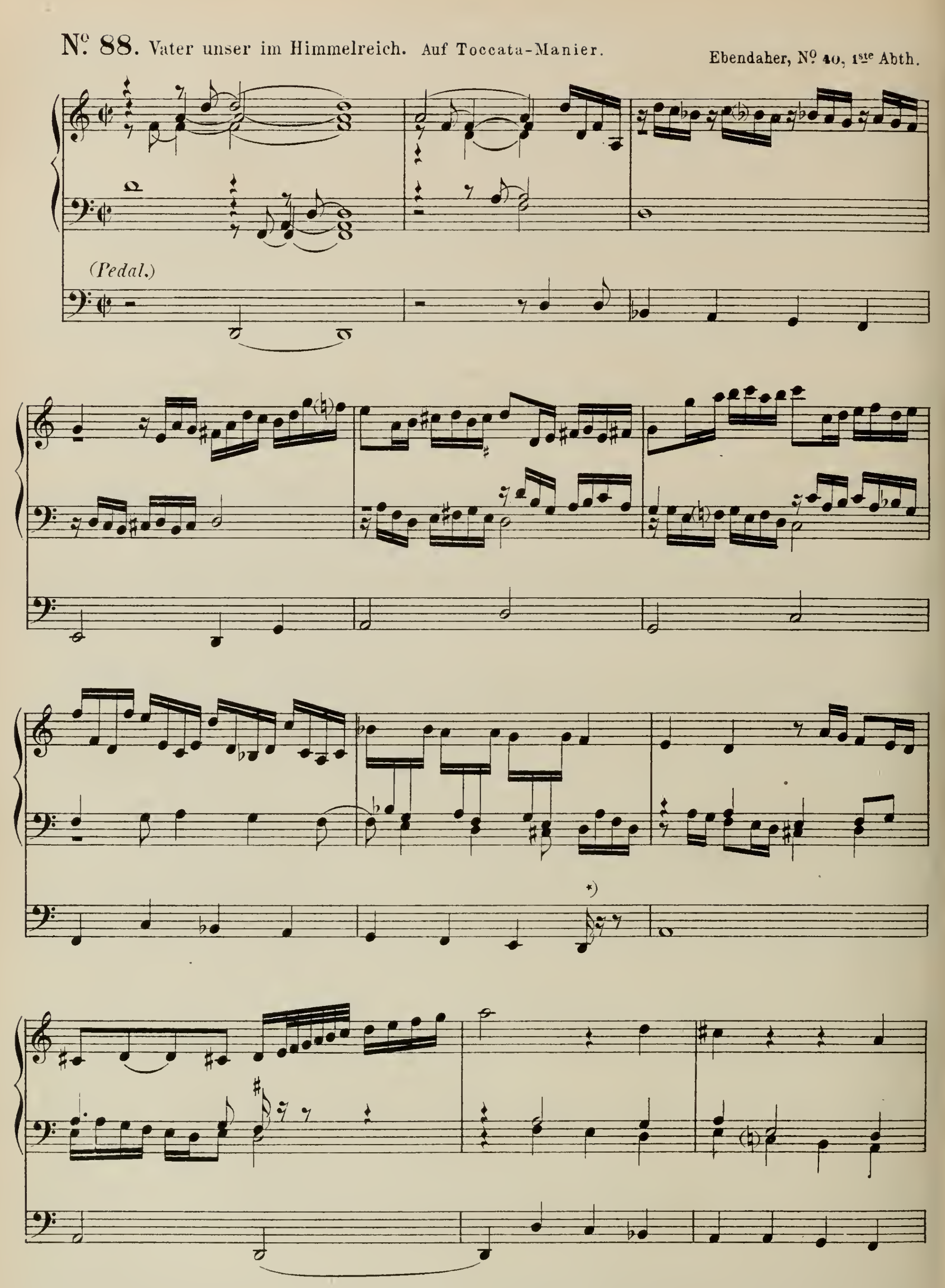
Aus: Tabulatur-Buch, darinnen das Vater unser 40 mal varriirt. Strassburg, 1627.(Nº 37.)

Nº 87. Vater unser im Himmelreich.

*) S. 152. **) Im Original: ♯, statt ♮.

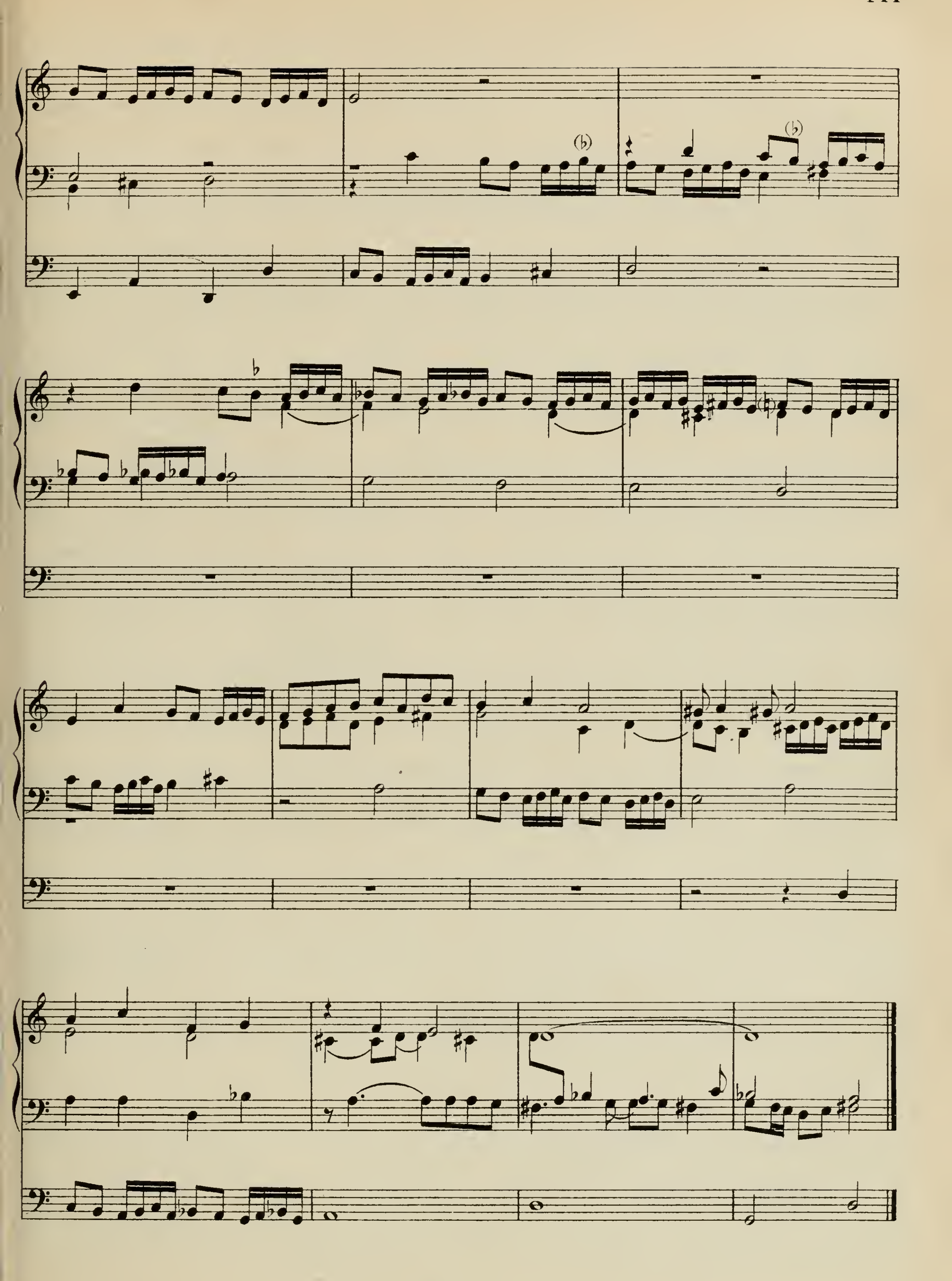
N° 88. Vater unser im Himmelreich. Auf Toccata-Manier.

Ebendaher, N° 40, 1ste Abth.



*) Die Abkürzung dieser Note beweist, dass der Componist das Pedal nicht als unentbehrlich angesehen wissen wollte, wiewohl die tiefste Stimme offenbar Pedal=gemäss gedacht ist.

M. H. V.

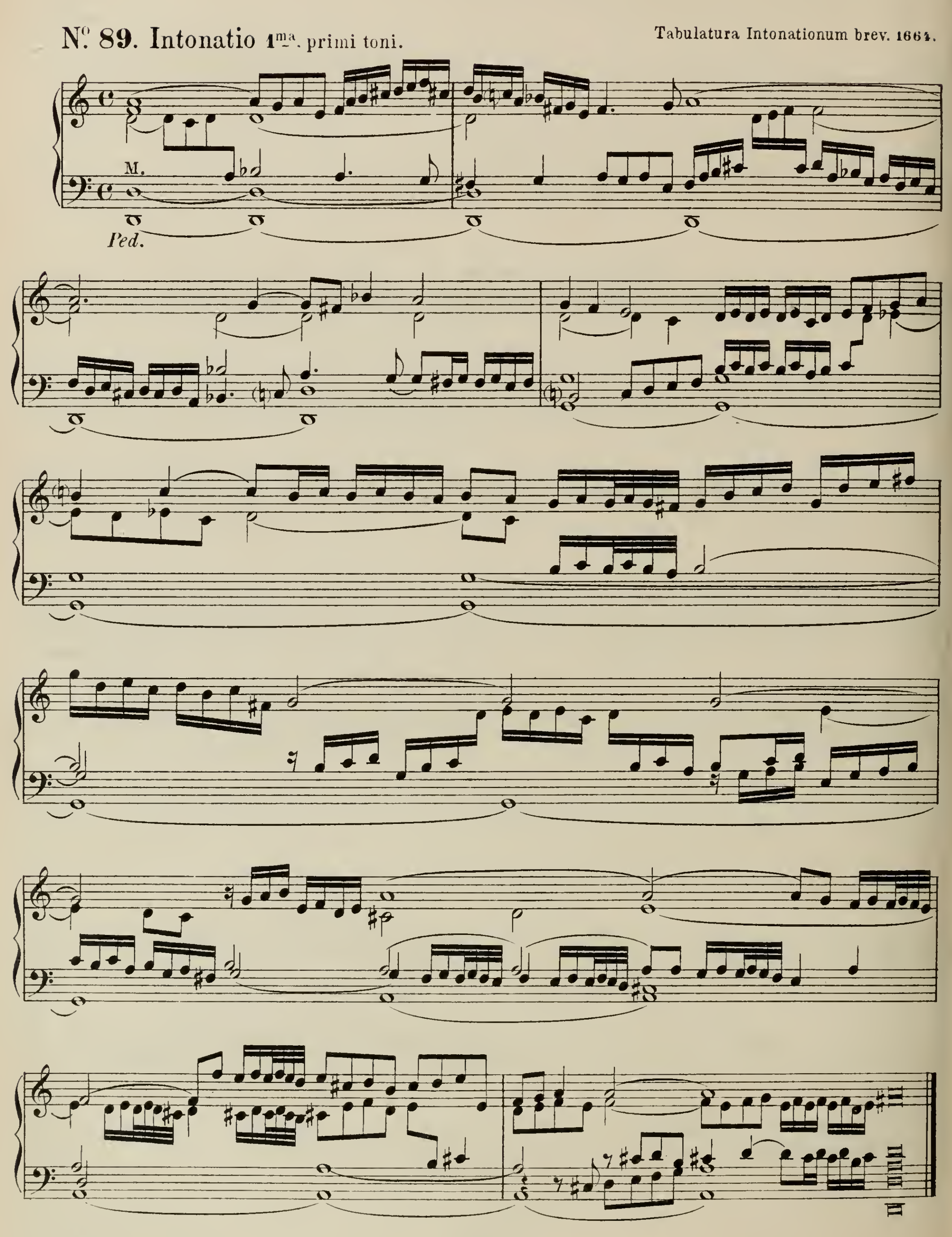


Sebastian Anton Scherer, *)

Org. in Strassburg,
geb. um 1630, gest. 1685.

No. 89. Intonatio 1ma. primi toni.

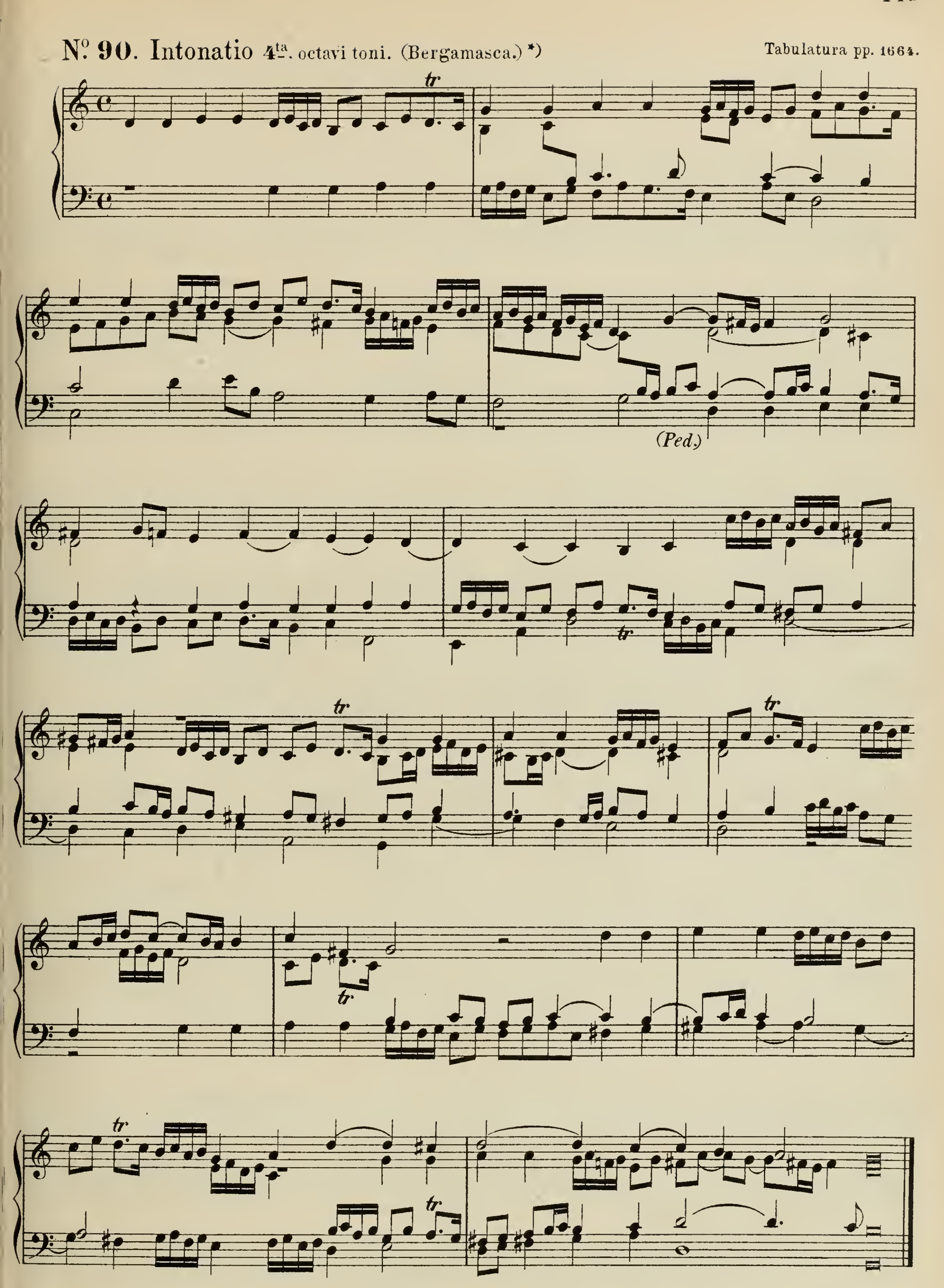
Tabulatura Intonationum brev. 1664.



*) S. 153.

Nº 90. Intonatio 4ta. octavi toni. (Bergamasca.) *)

Tabulatura pp. 1664.



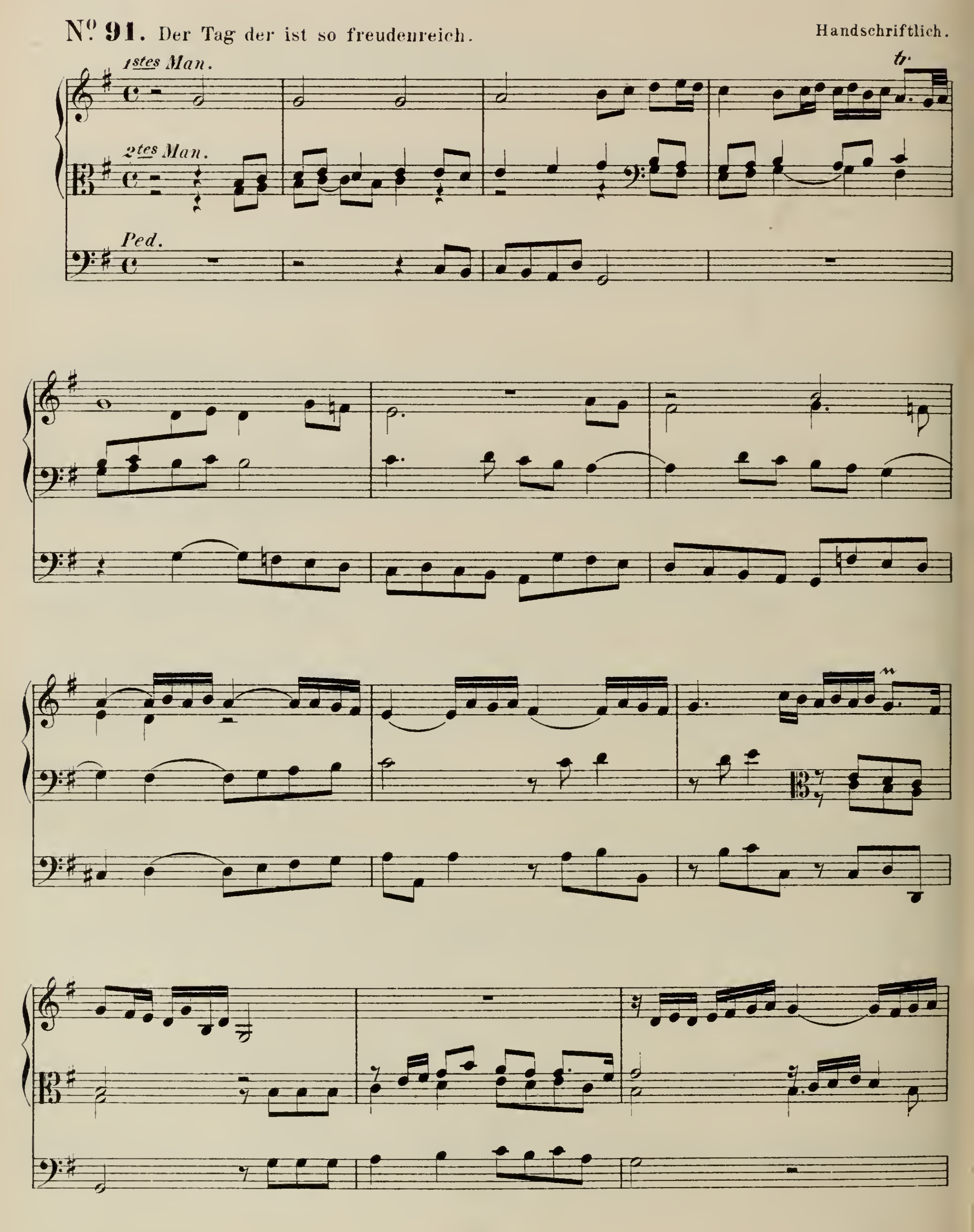
*) S. 38, 153.

J. Caspar Ferdinand Fischer,*)

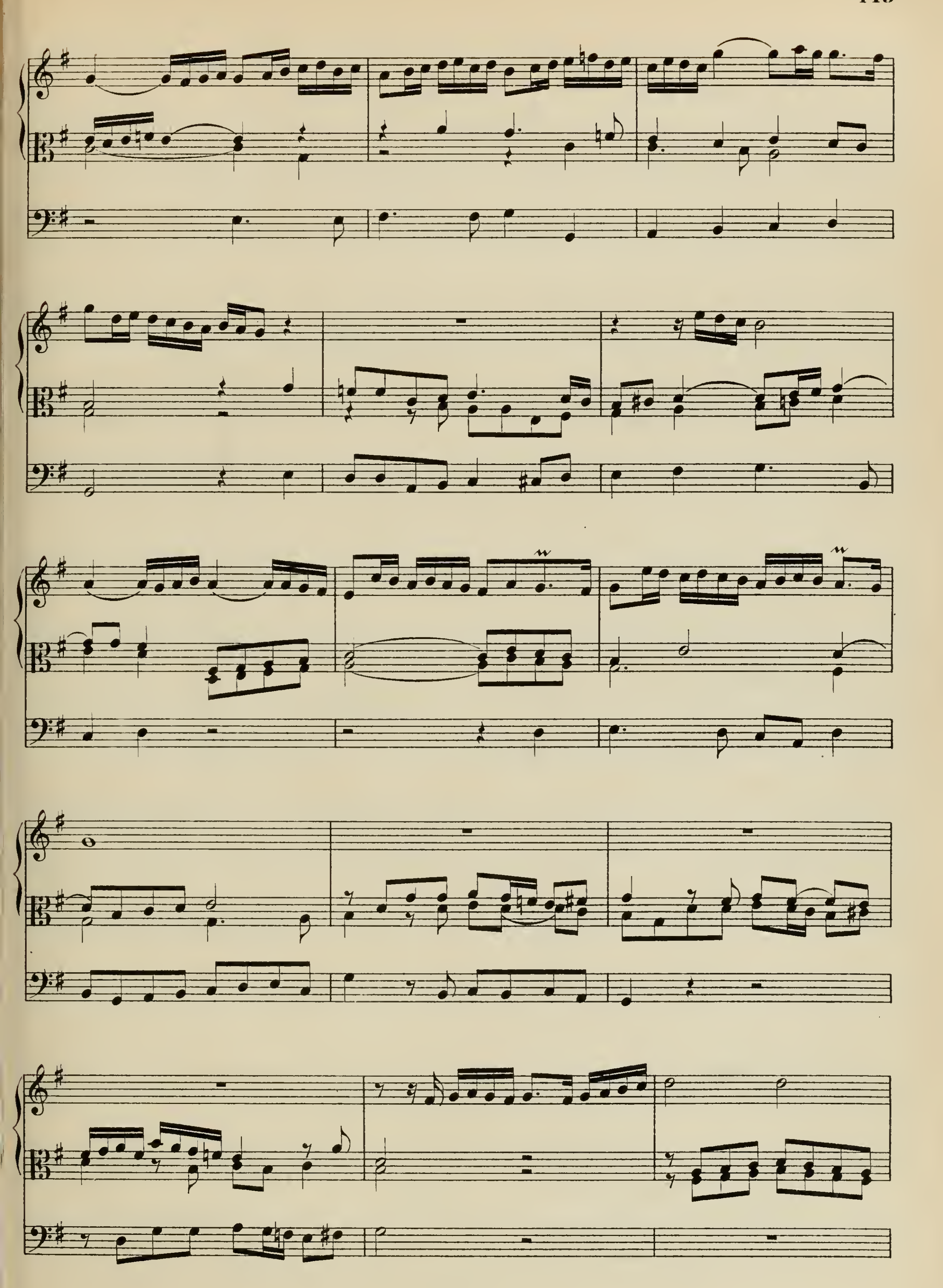
Markgr. Badenscher Capellm.,

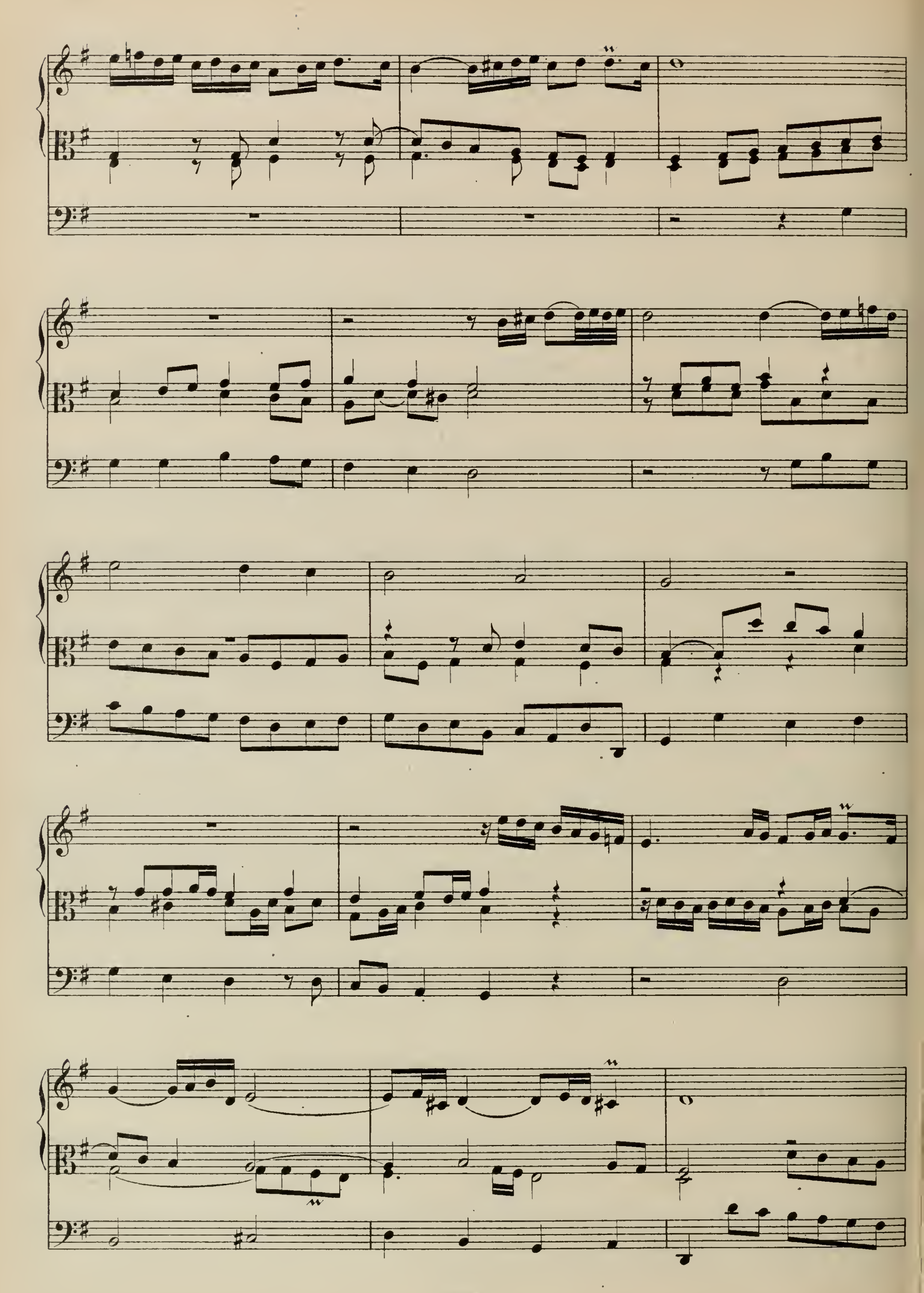
geb. um 1660.

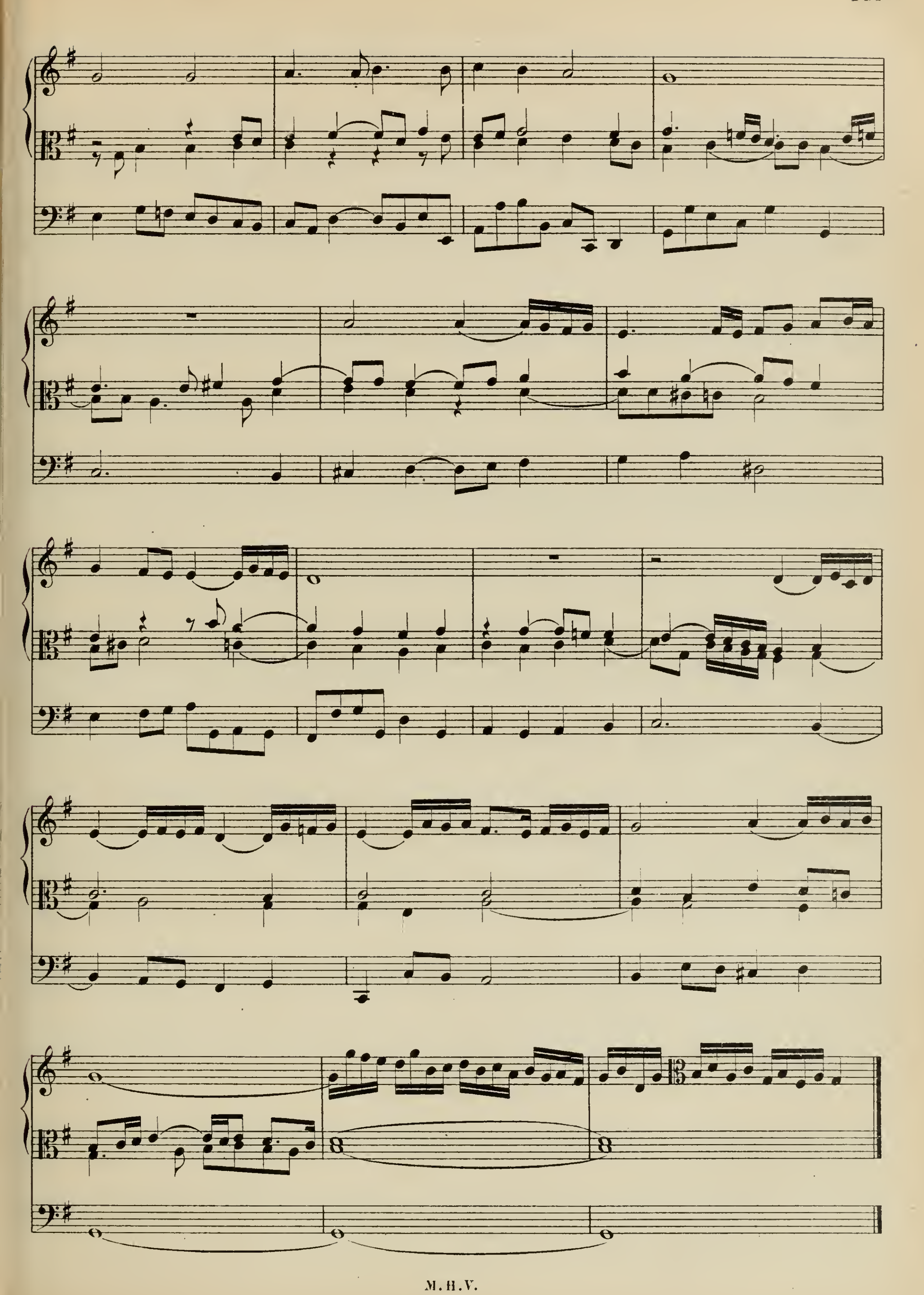
Nº 91. Der Tag der ist so freudenreich. Handschriftlich.



*) S. 154.







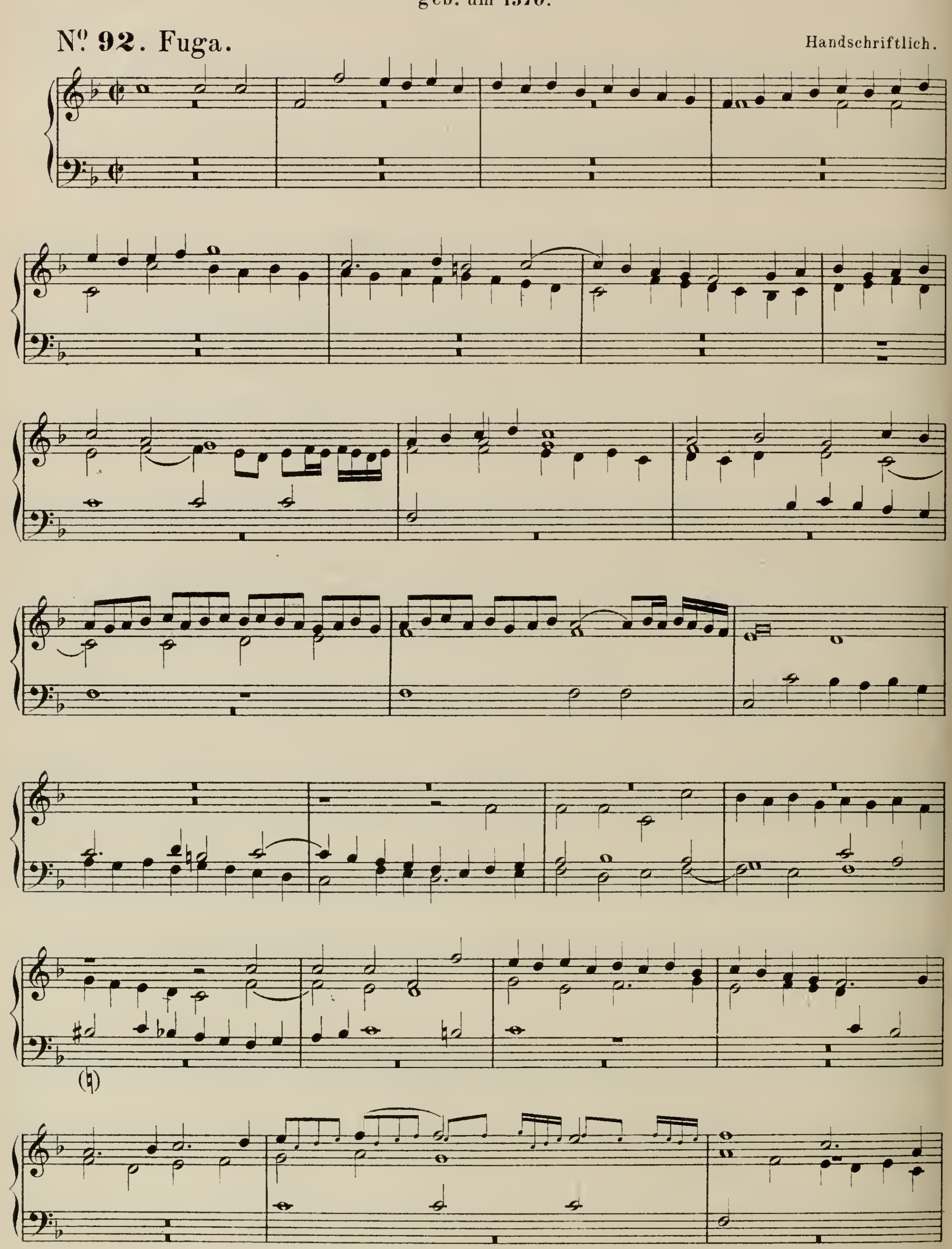
Christian Erbach,*)

Dom-Org. u. Rathsherr in Augsburg,

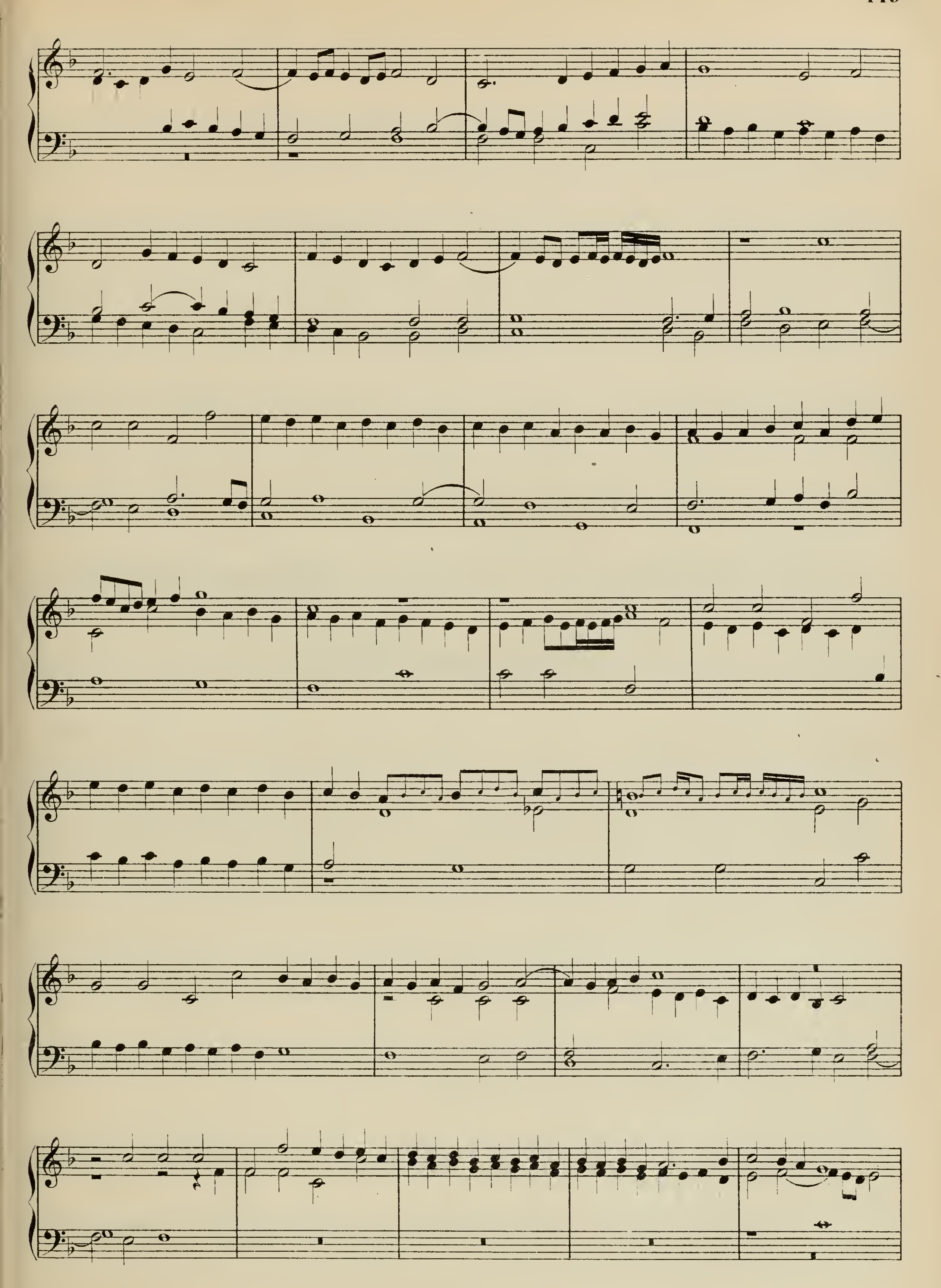
geb. um 1570.

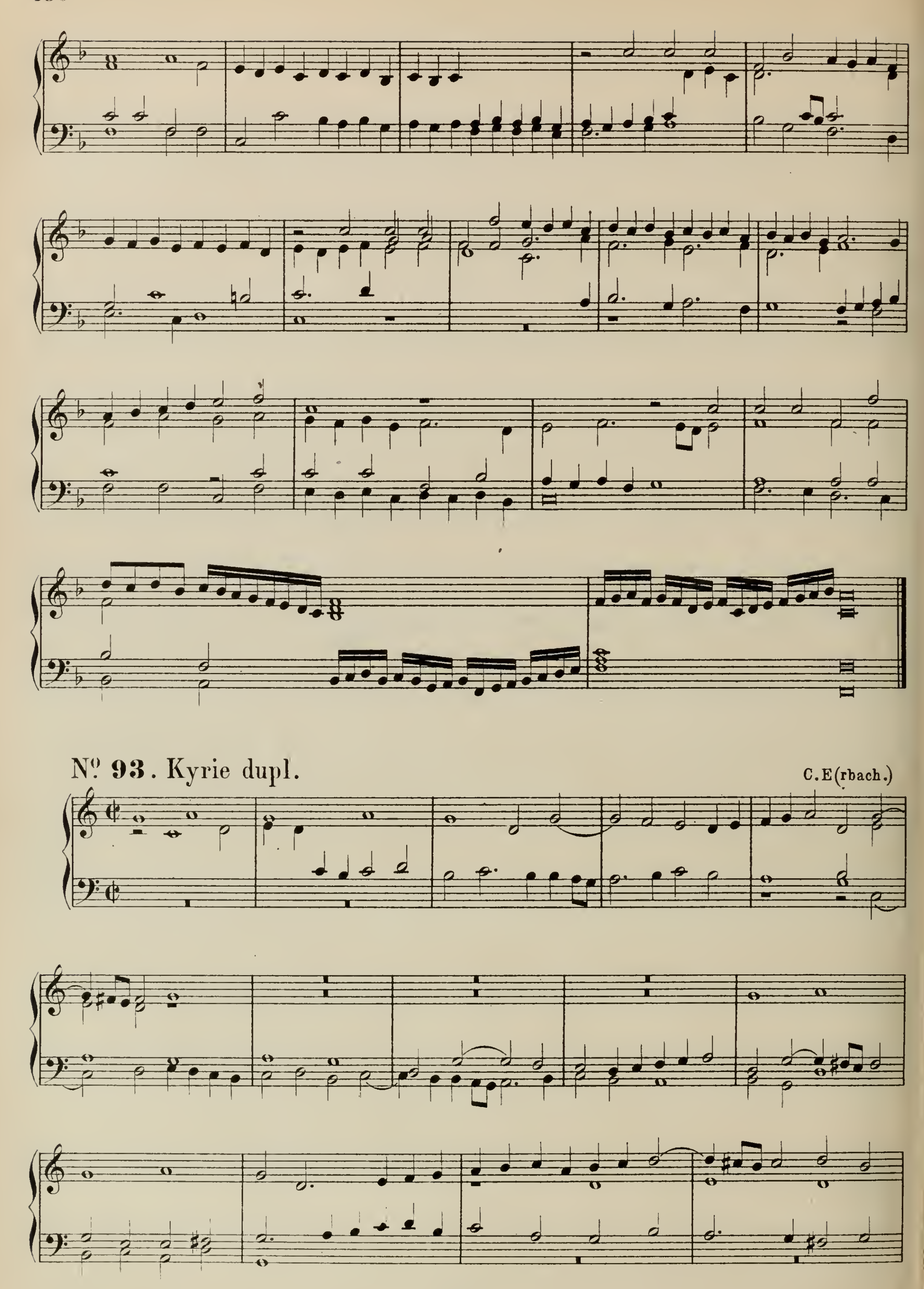
No. 92. Fuga.

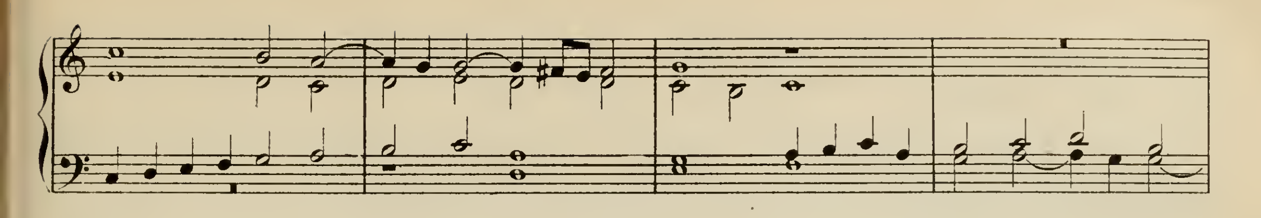
Handschriftlich.
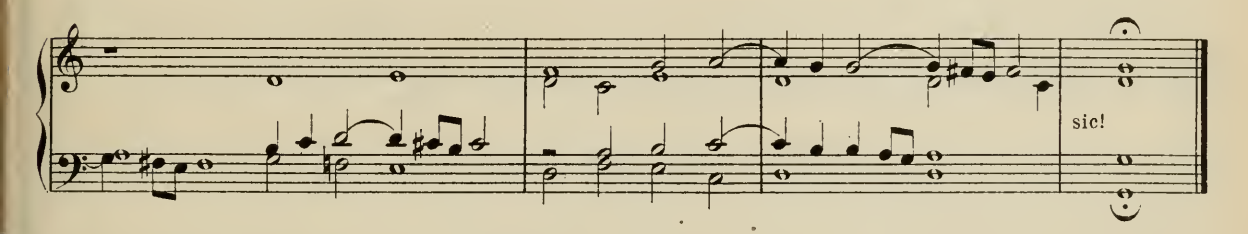


*) S. 156.




Nº 93. Kyrie dupl.
C.E(rbach.)





Johann Speth,*)

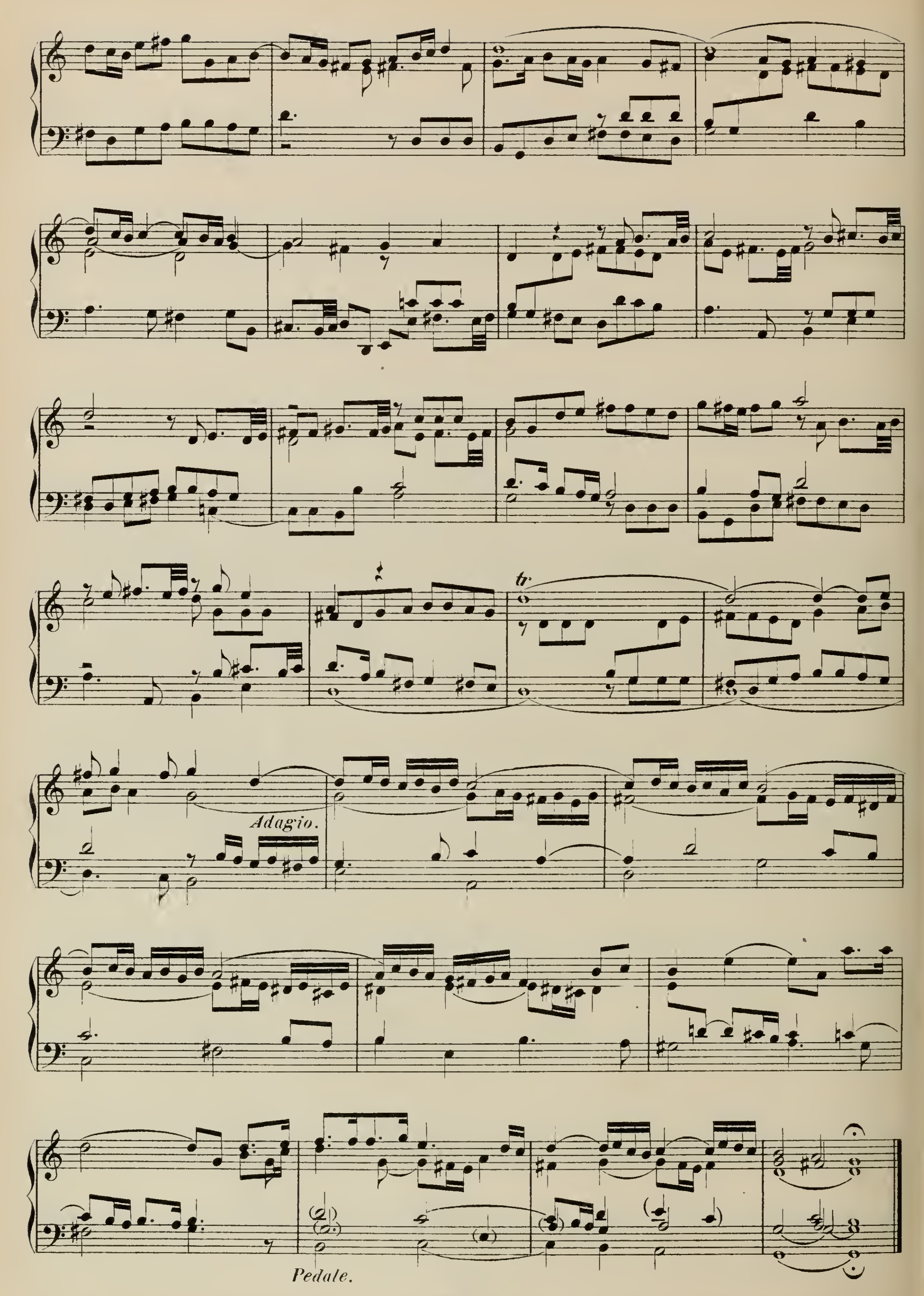
Dom-Organist in Augsburg,

geb. um 1650.

Nº 94. Toccata 8va oder 8tes Musikal. Blumenfeld.

Ars magna consoni. et dissoni, 1693.

*) S. 157.

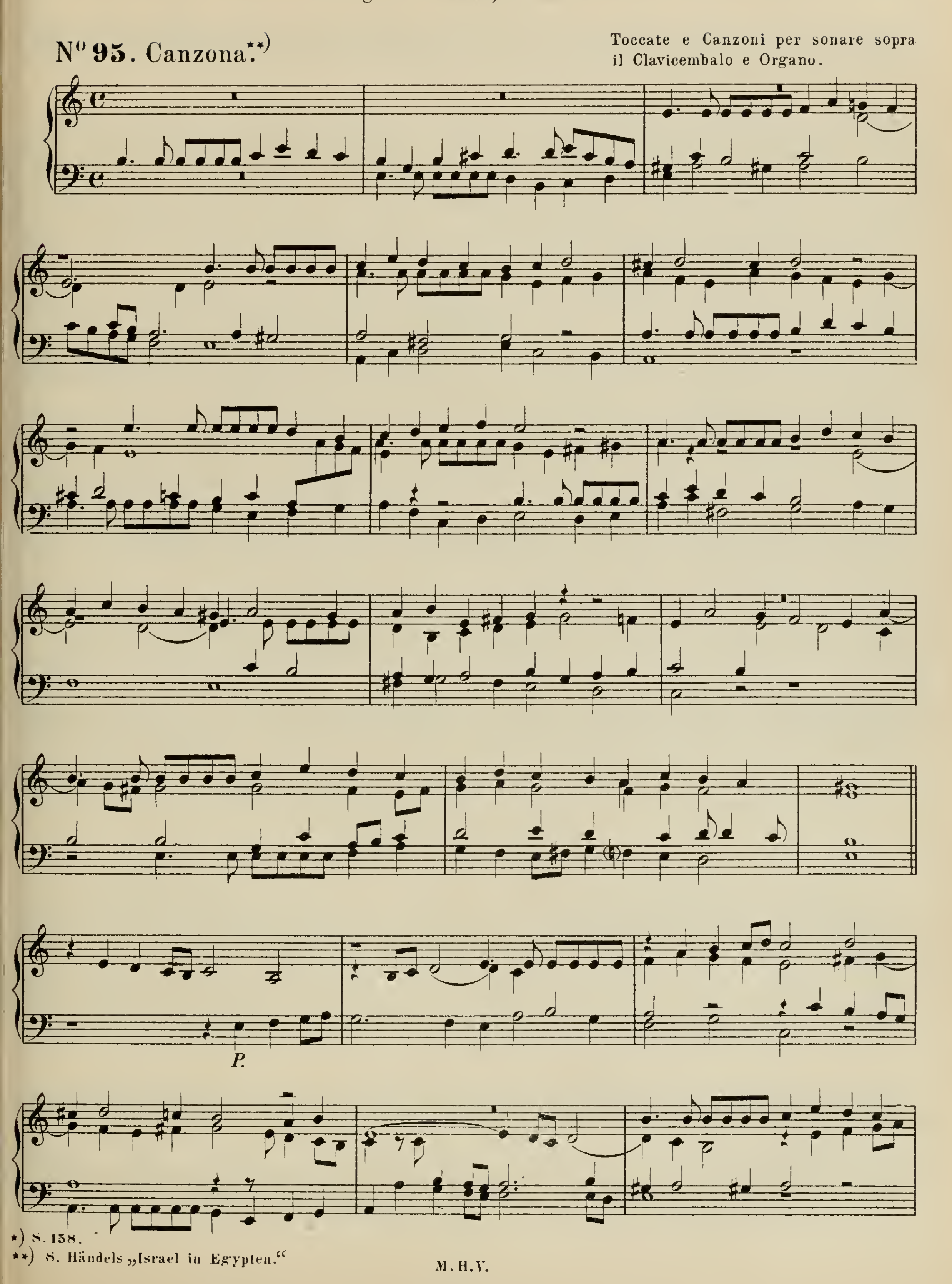

tr
Adagio.
Pedale.

Caspar Kerll,*)

Org. bei St. Stephan in Wien,
geb. um 1625, + 1690.

No 95. Canzona.**)

Toccate e Canzoni per sonare sopra il Clavicembalo e Organo.



*) S. 158.

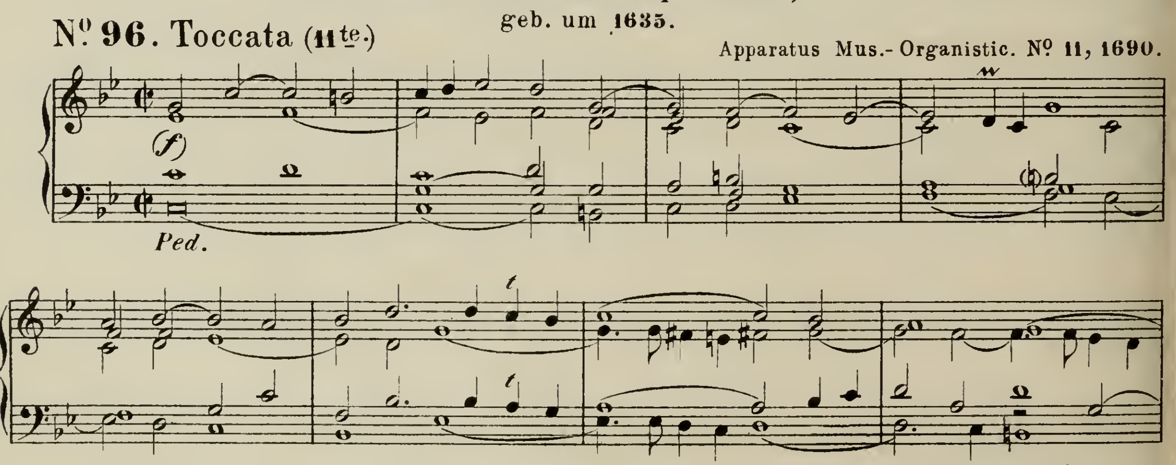
**) S. Händels „Israel in Egypten."

Georg Muffat,*)

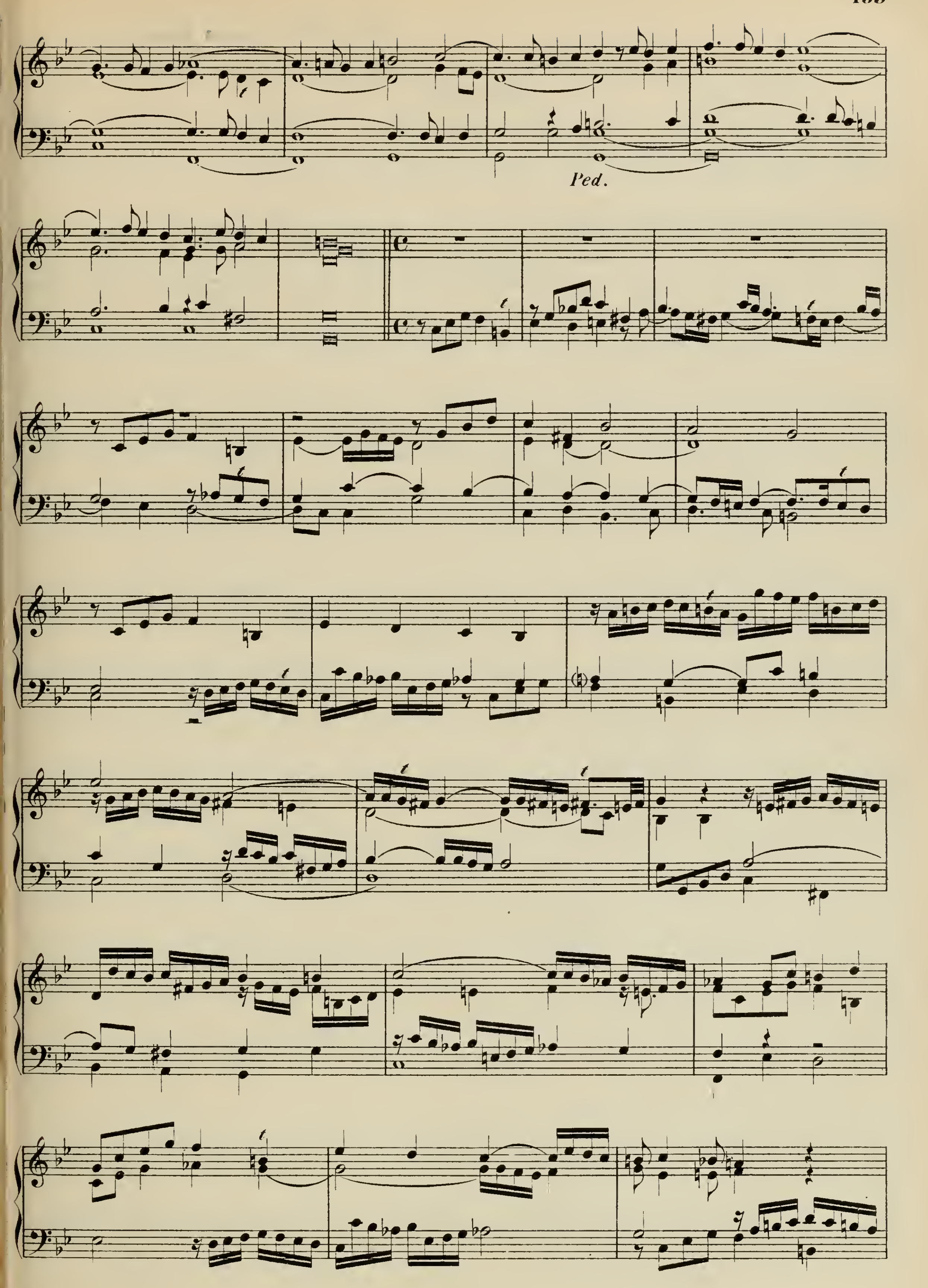
Fürstl. Passauischer Capellmeister,
geb. um 1635.

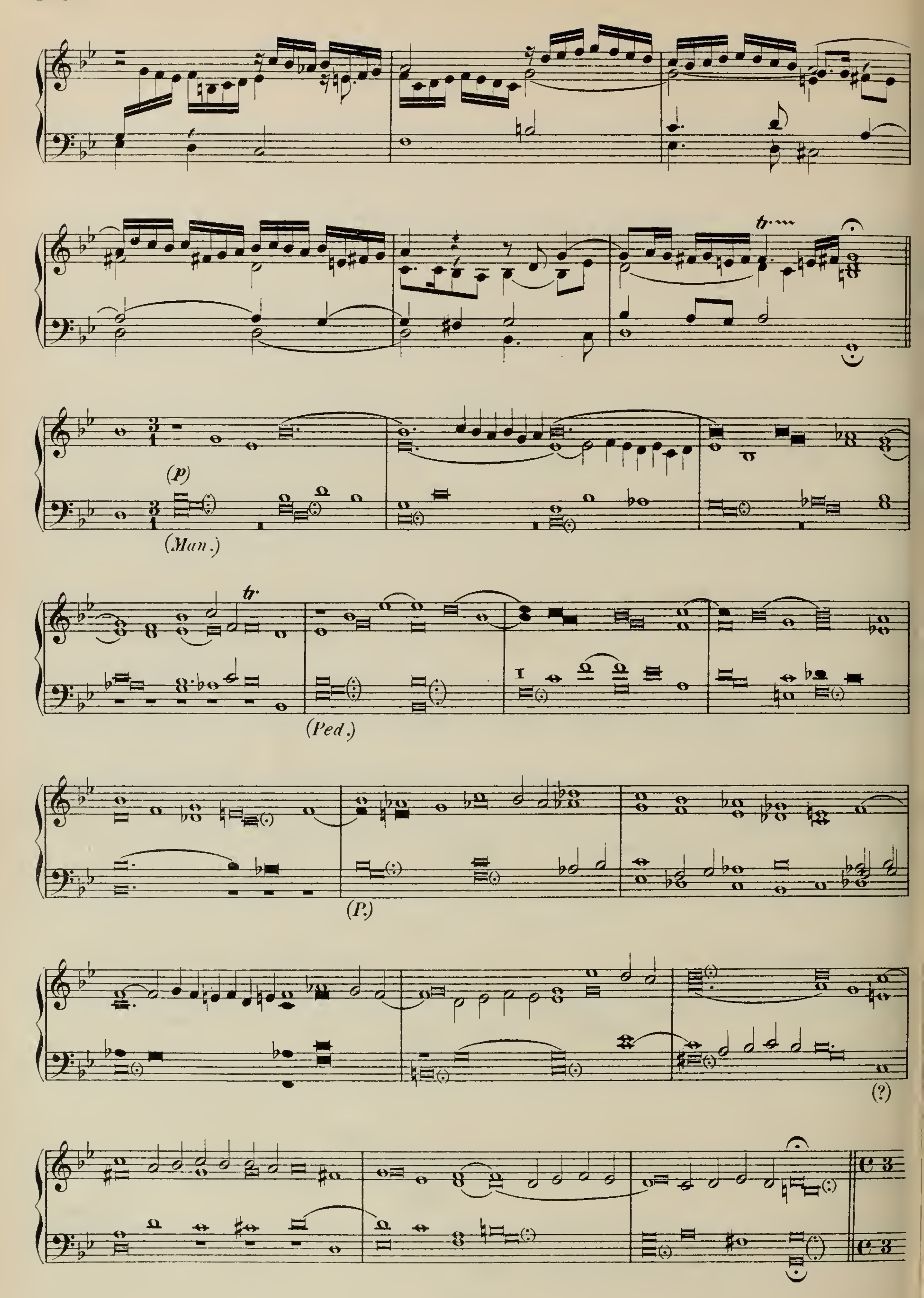
Nº 96. Toccata (11te.)

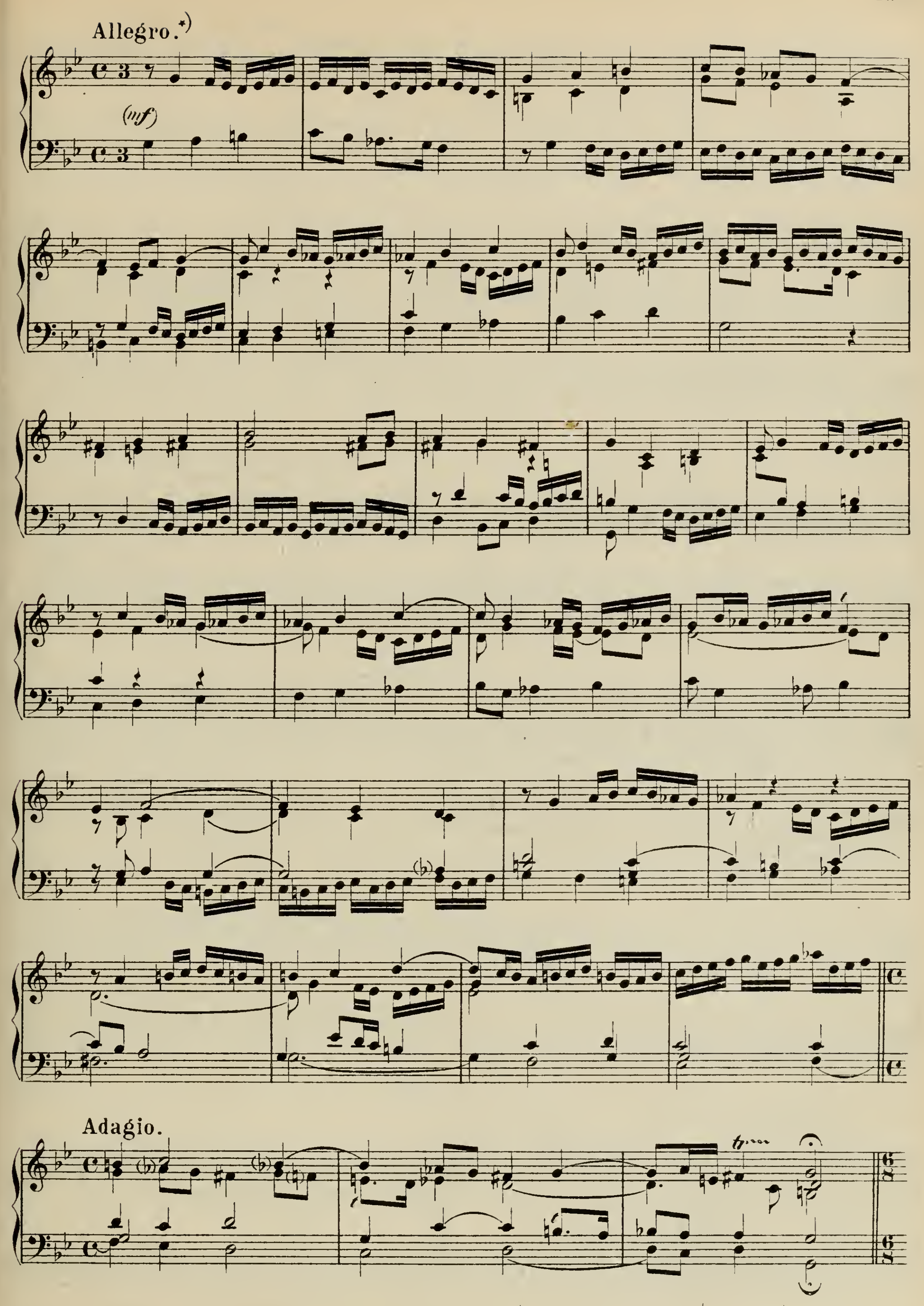
Apparatus Mus.- Organistic. Nº 11, 1690.



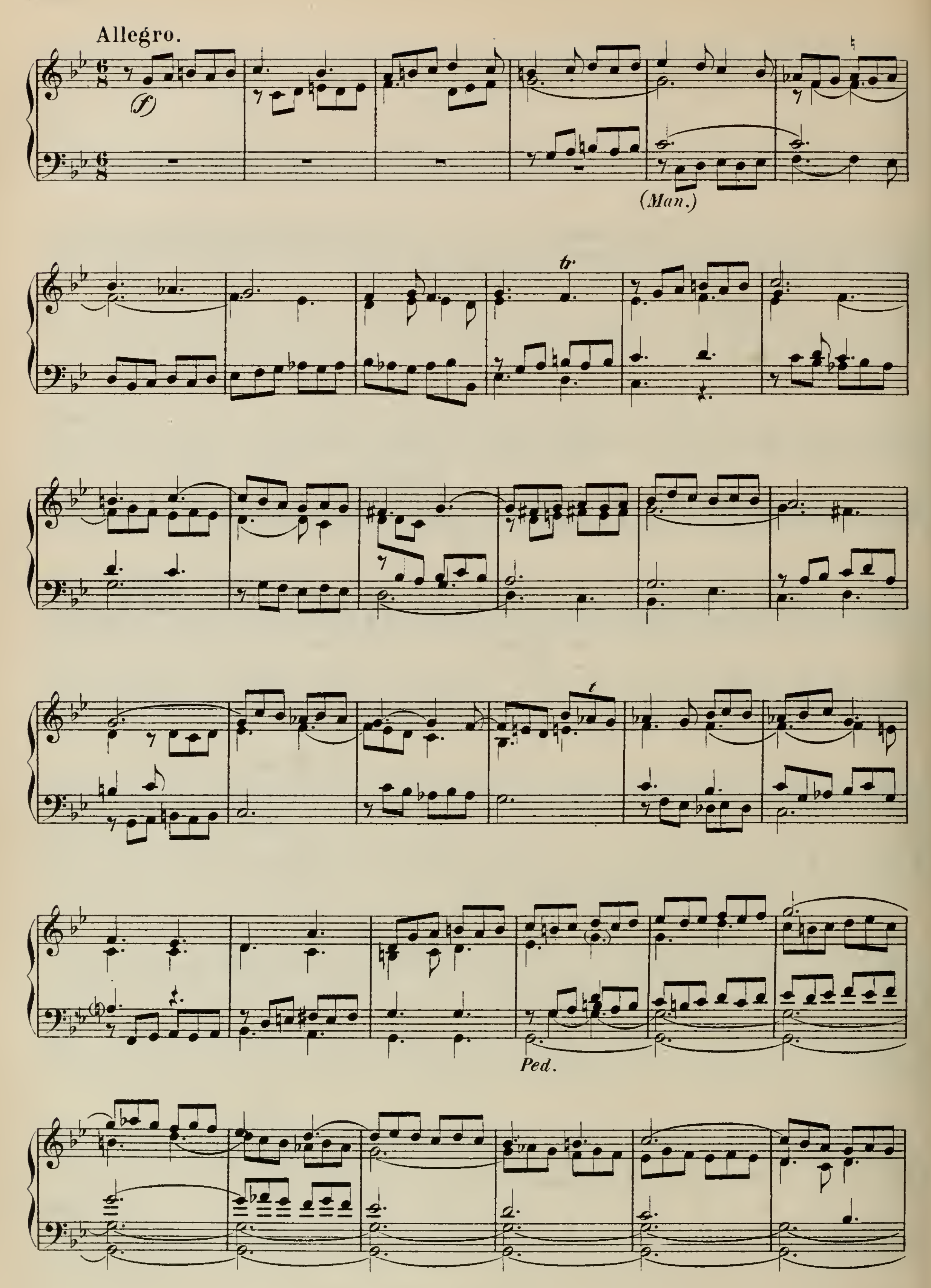
*) S. 15?
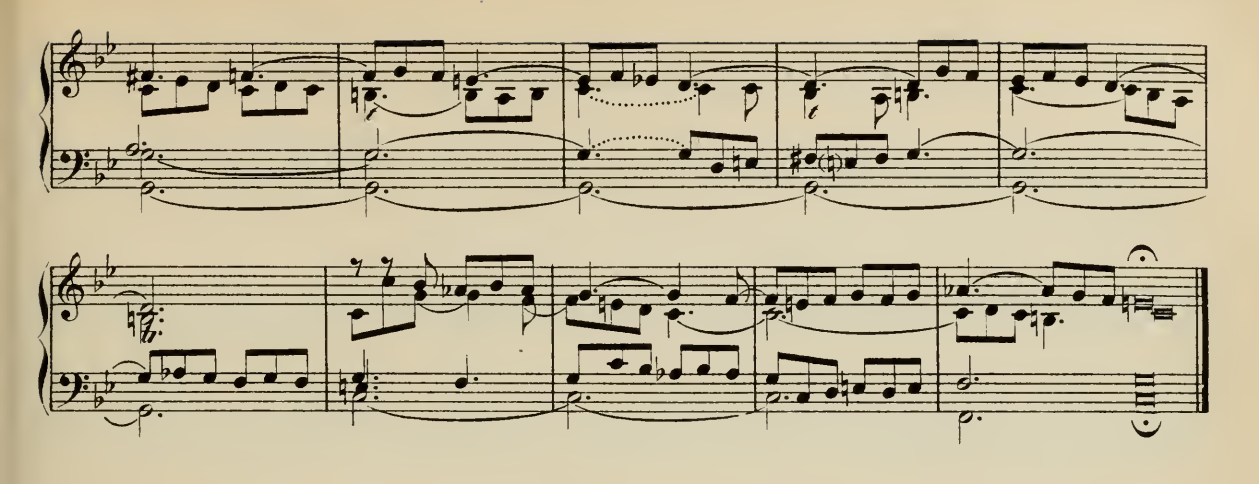

Ped.


(p)
(Man.)
(Ped.)
(P.)
(?)



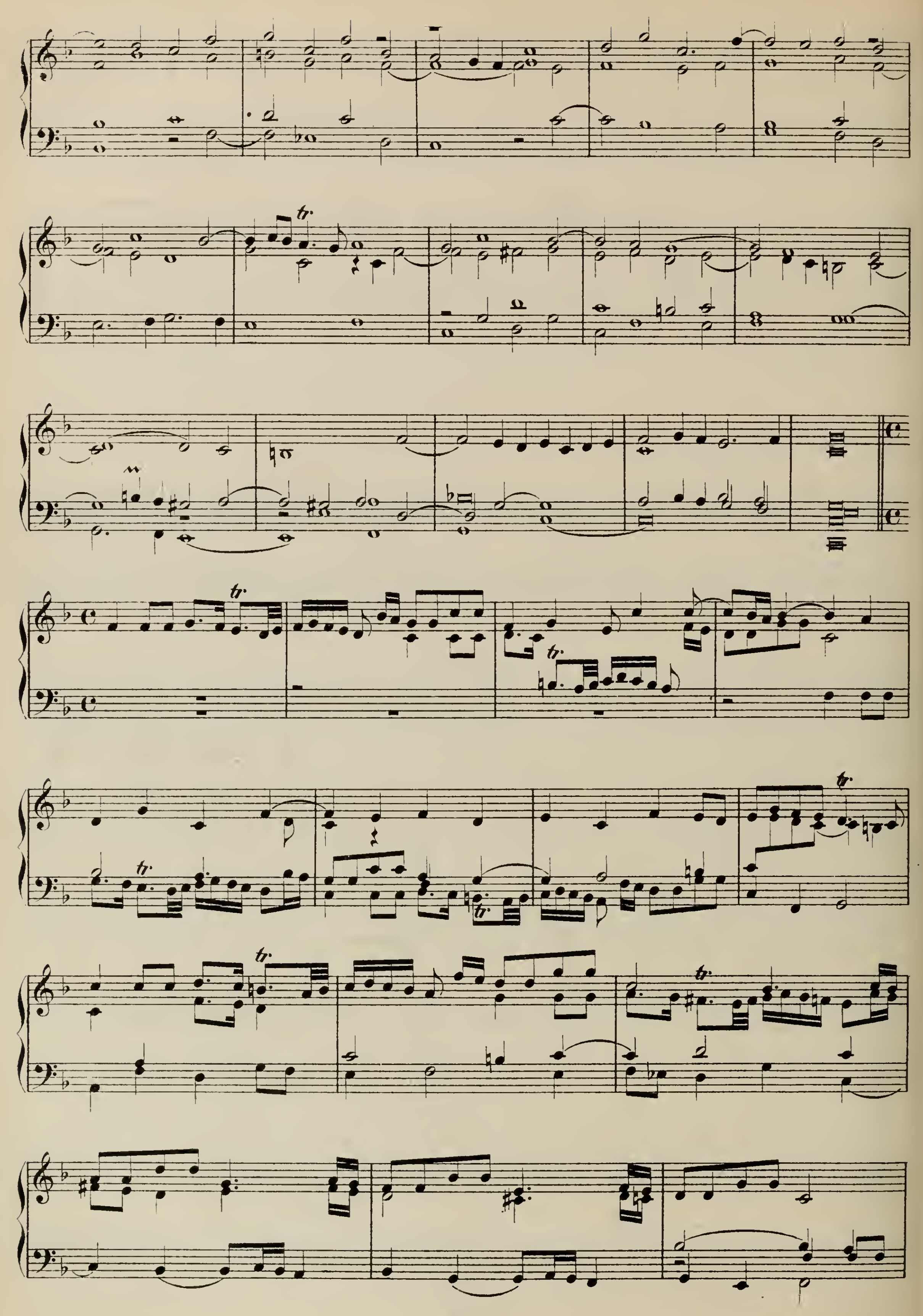
*) Die Notenköpfe sind in diesem Abschnitte unausgefüllt. Ein 𝅗𝅥 des Originaldrucks = ♩, ein o = 𝅗𝅥 in diesem Abdruck.

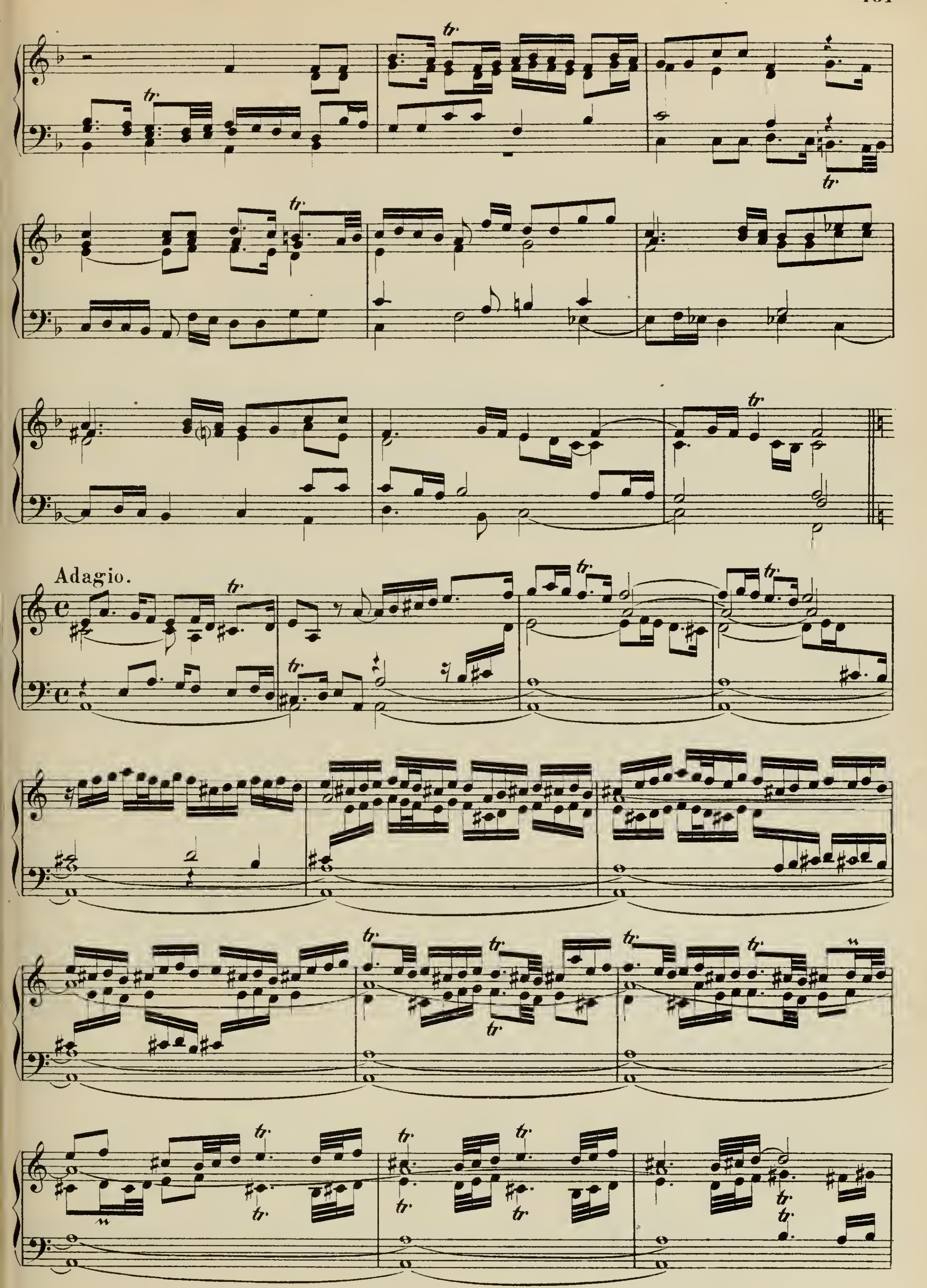

Allegro.
(f)
(Man.)
tr
t
Ped.

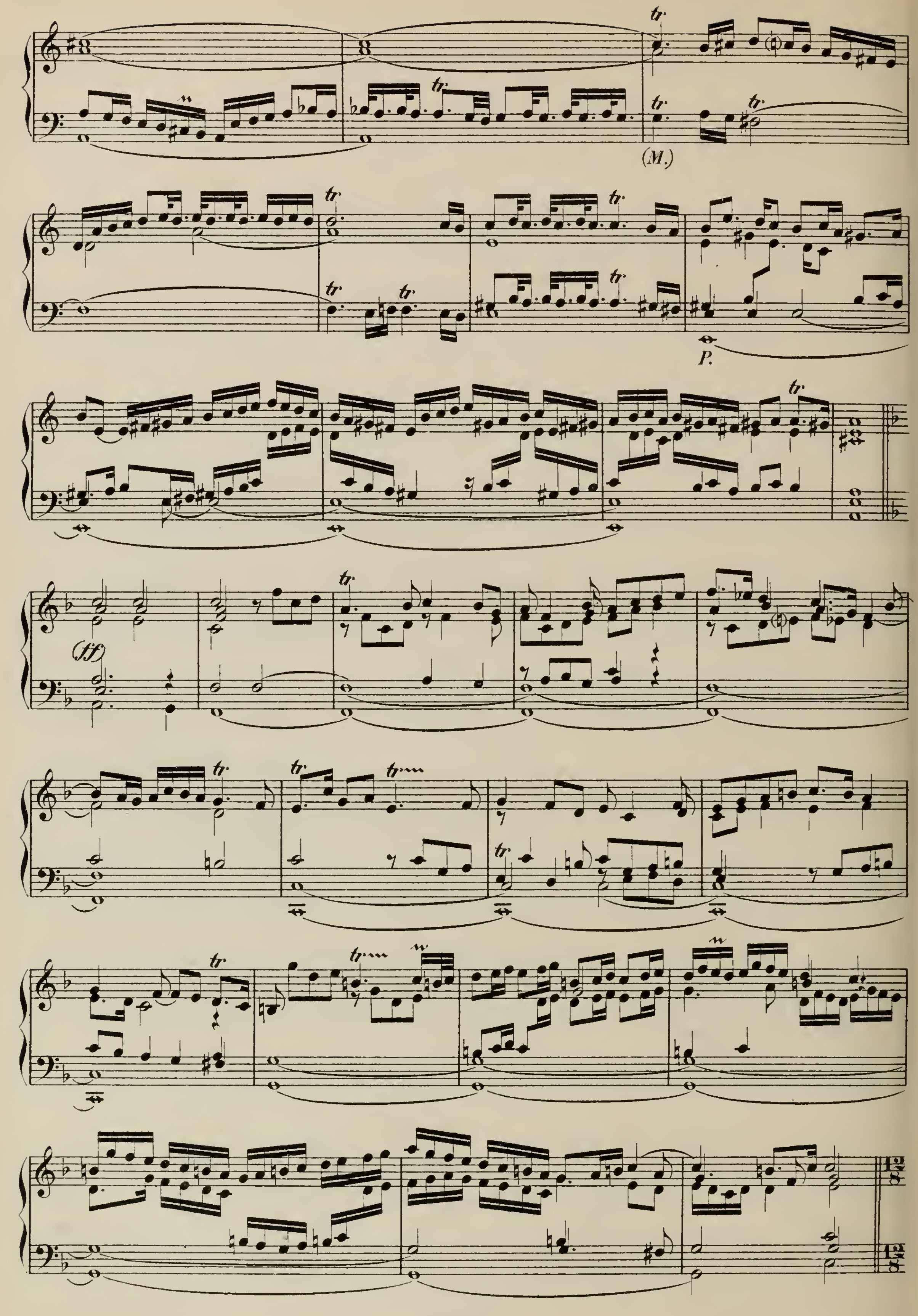


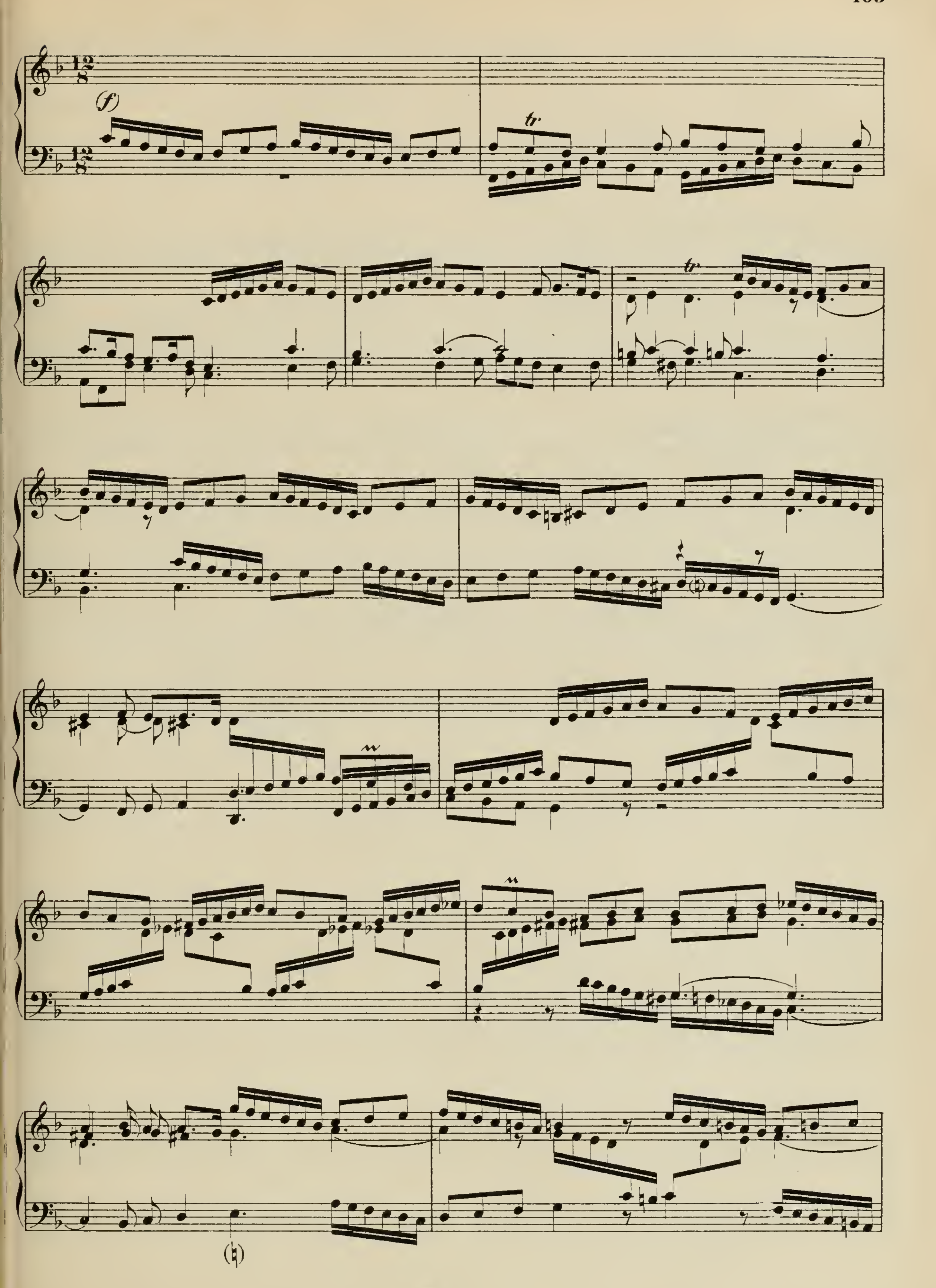
Nº 97. Toccata 6ta.*)

*) S. 159.


tr
tr
tr
tr
tr
tr
tr
tr


Adagio.


(M.)
P.
(ff)


(f)
tr
tr
(♮)

P.

(ff)

tr

tr

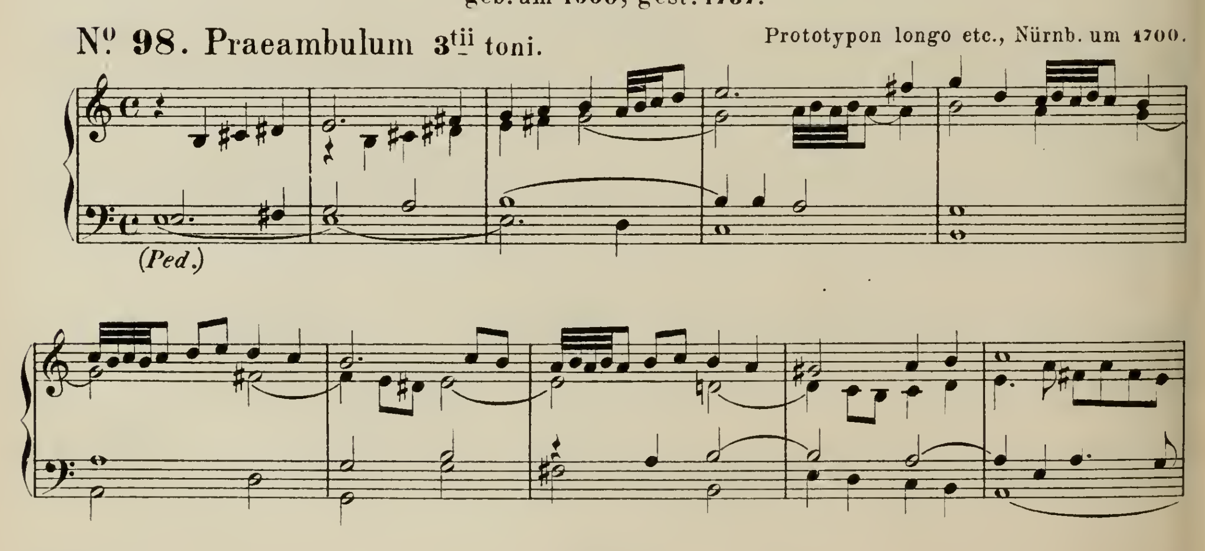
F. A. X. Murschhauser,*)

Capellm. bei U. L. F. in München,

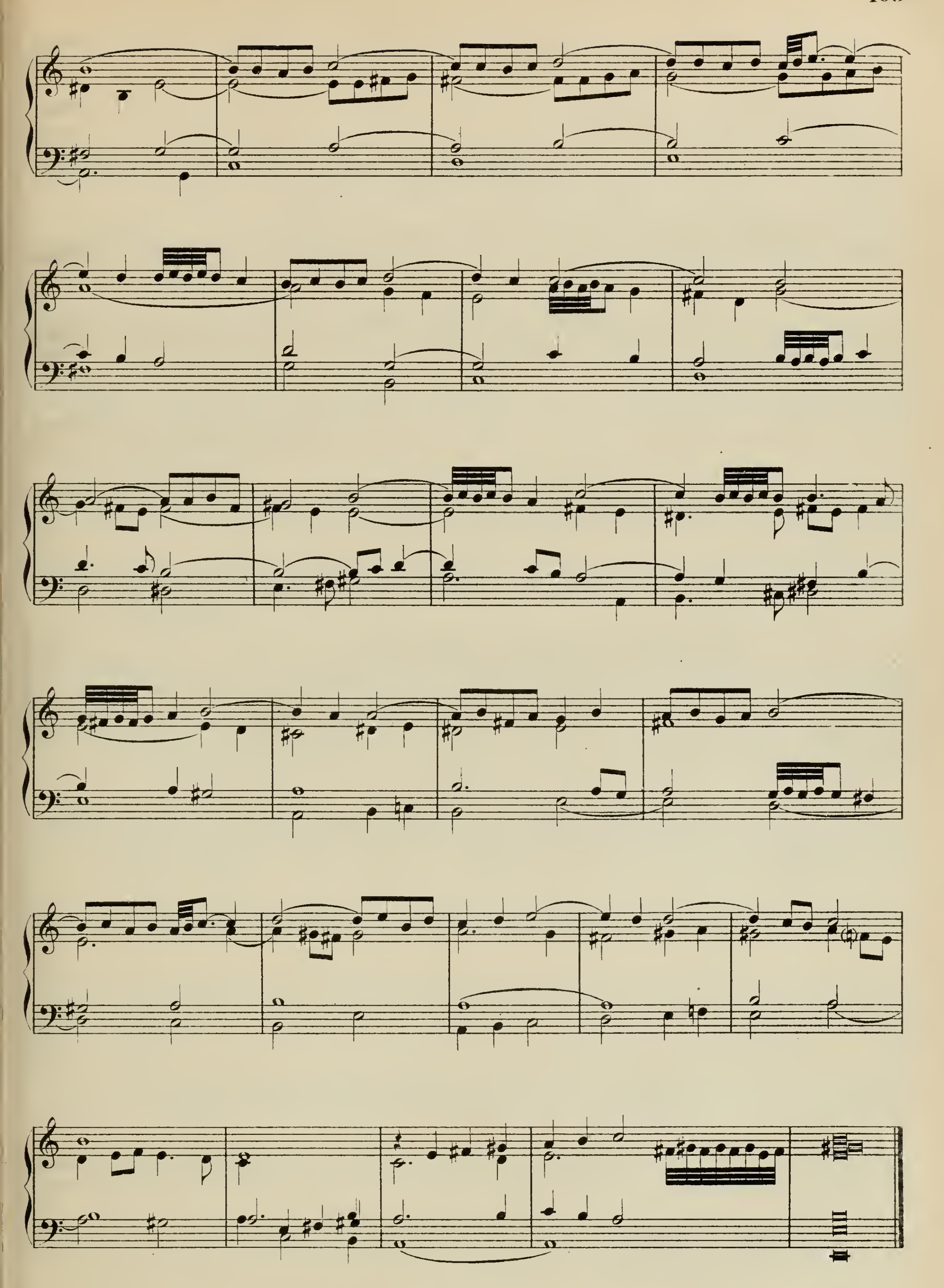
geb. um 1660, gest. 1737.

Nº 98. Praeambulum 3tii toni.

Prototypon longo etc., Nürnb. um 1700.



*) S. 158.



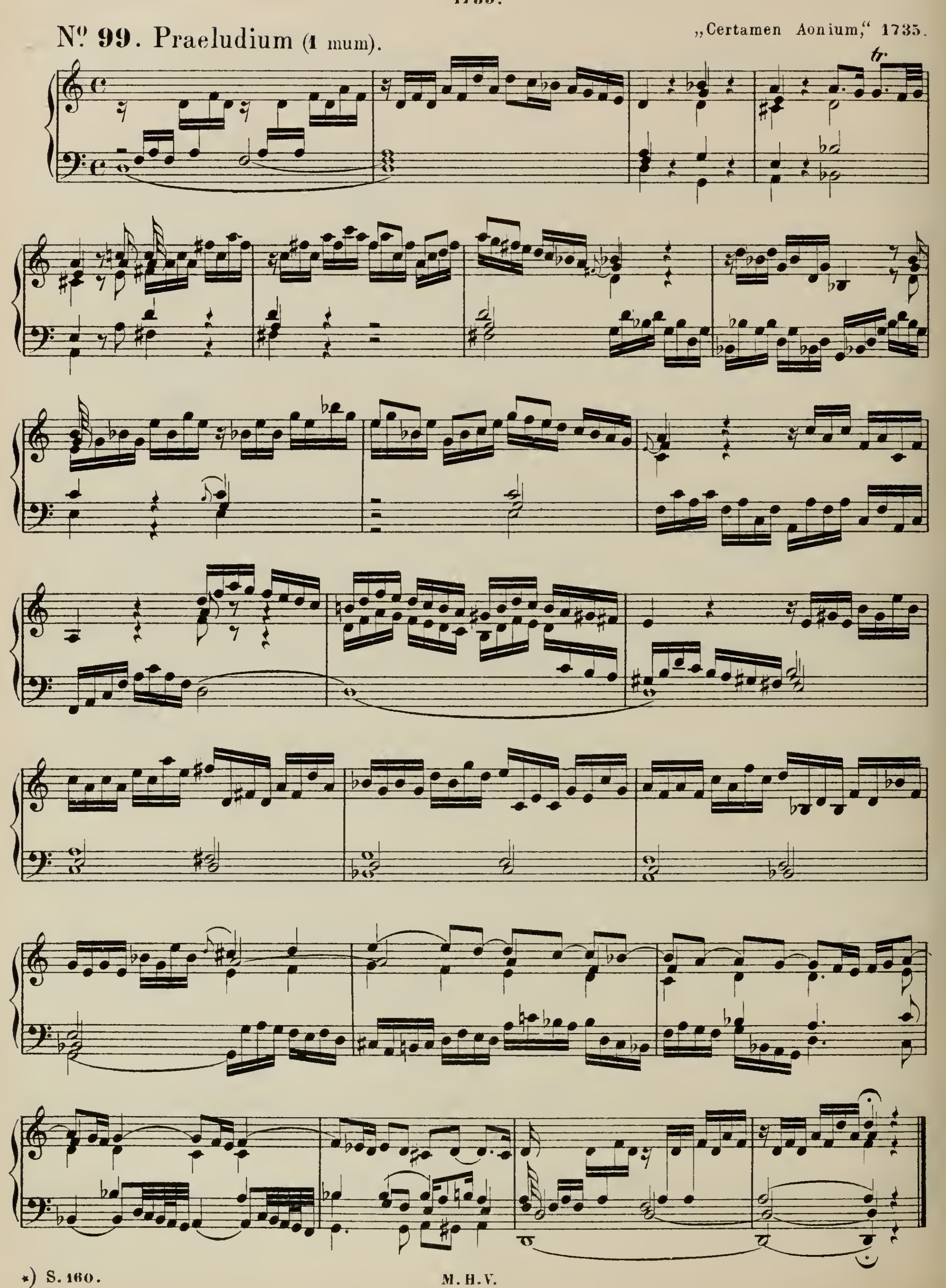
Carlmann Kolb,*)

Benediktiner in Ansbach,

1735.

Nº 99. Praeludium (1 mum).

„Certamen Aonium," 1735.



*) S. 160.

Joh. Caspar Simon,*)

Organist u. Director Musices
in der Heil. Röm. Reichs-Stadt Nördlingen. *(sic!)*
Um 1750.

Nº 100. Prael. et Fuga.

Aus: „Leichte Präludia u. Fugen — —" I; Augsburg.

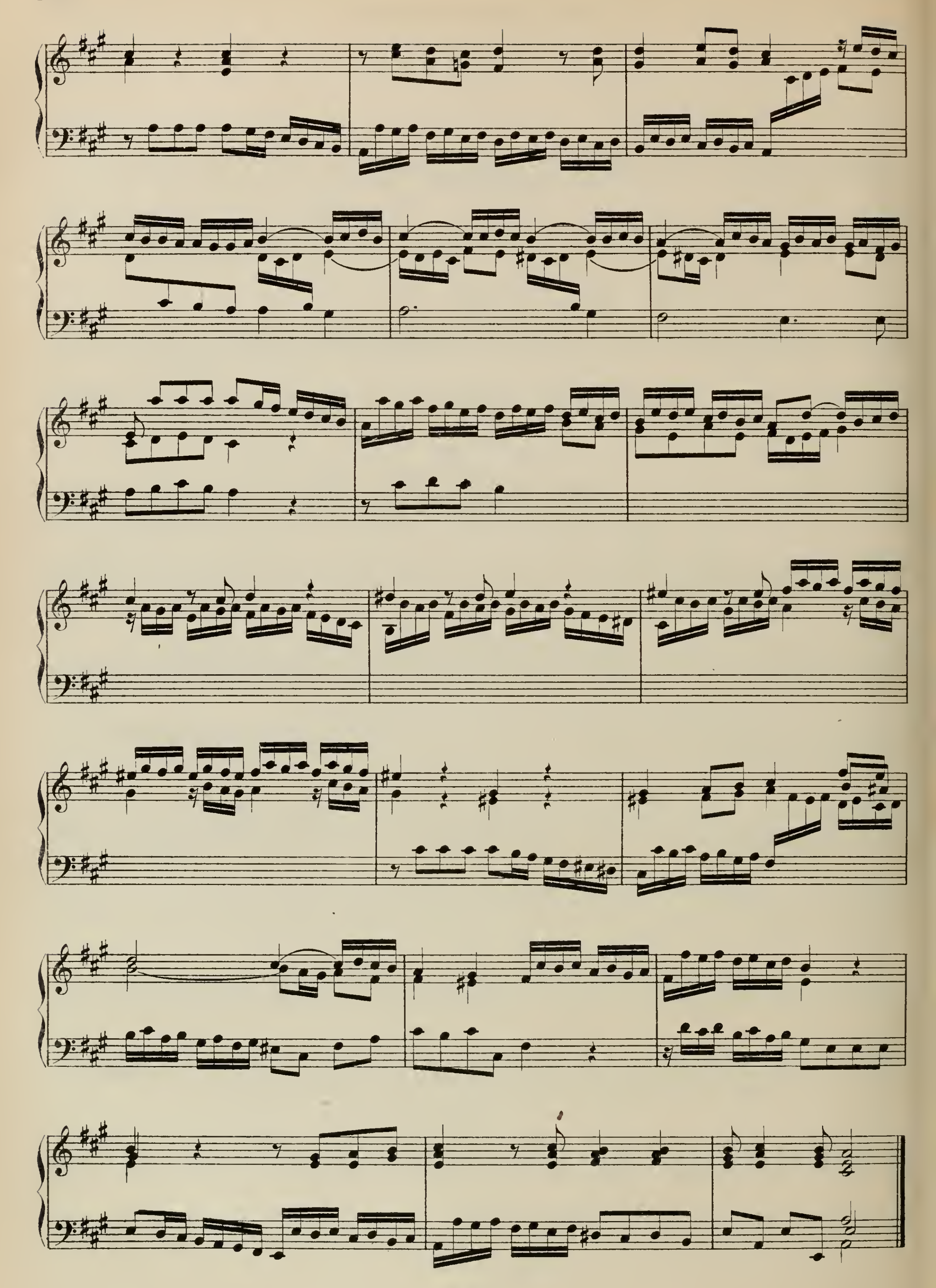
Ped.

Ped.

L.H.

R.H.

*) S. 161.



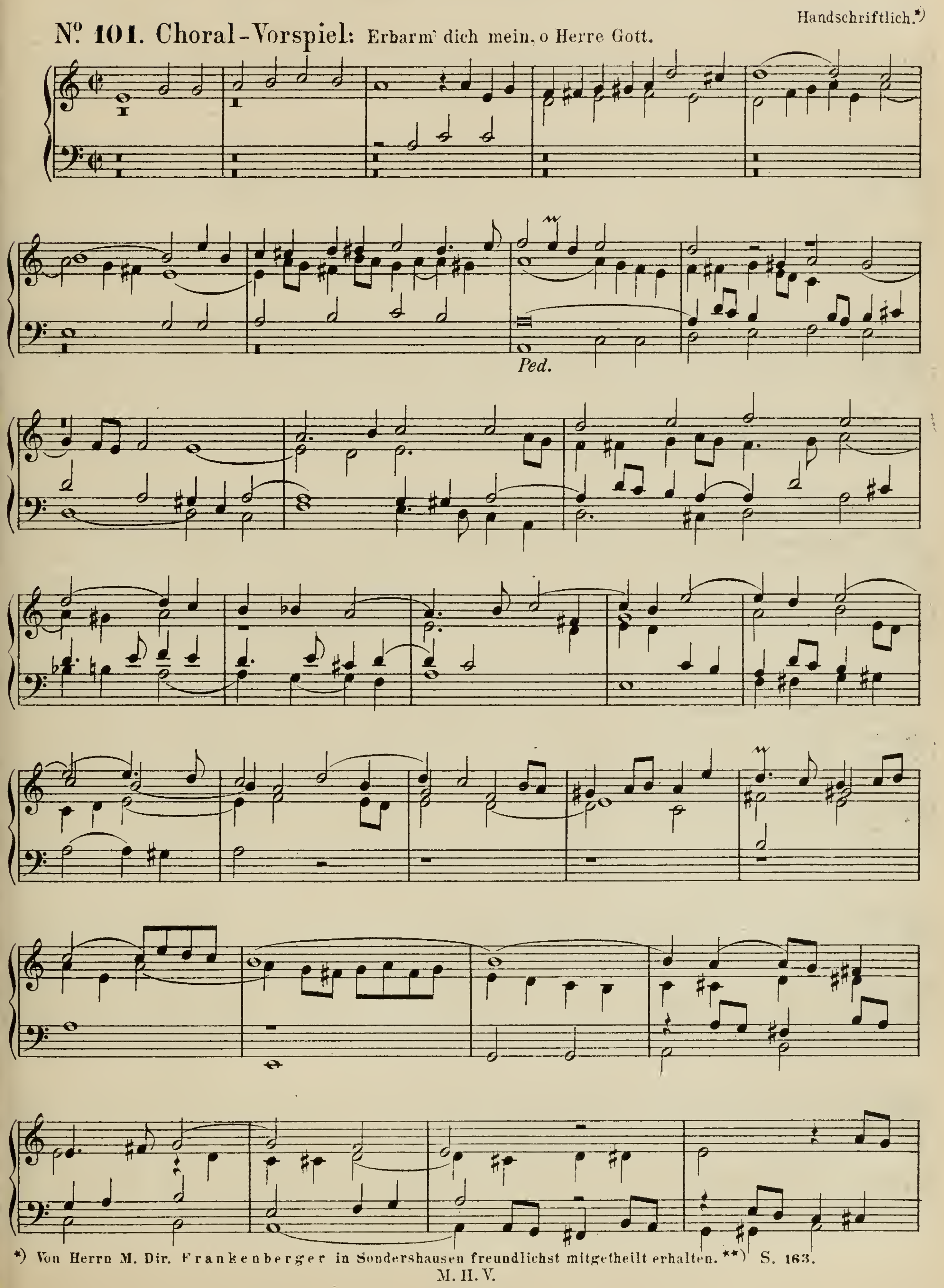
(Johann) Heinrich Bach,**)

Spitta I. cap. 3.

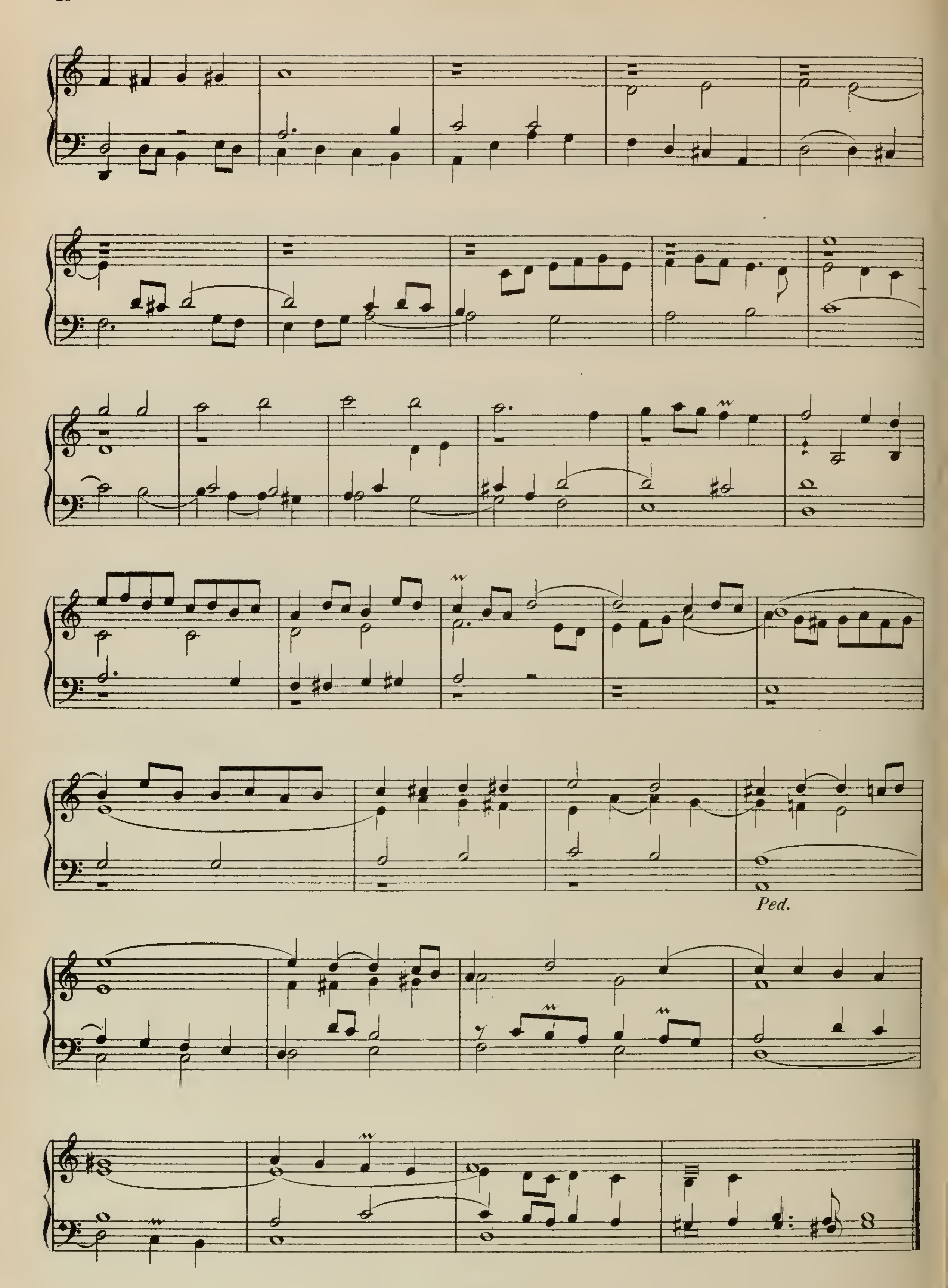
Org. in Arnstadt,
geb. d. 16ten September 1615. gest. d. 10. Juli 1692.

Handschriftlich.*)

No. 101. Choral-Vorspiel: Erbarm' dich mein, o Herre Gott.



*) Von Herrn M. Dir. Frankenberger in Sondershausen freundlichst mitgetheilt erhalten. **) S. 163.

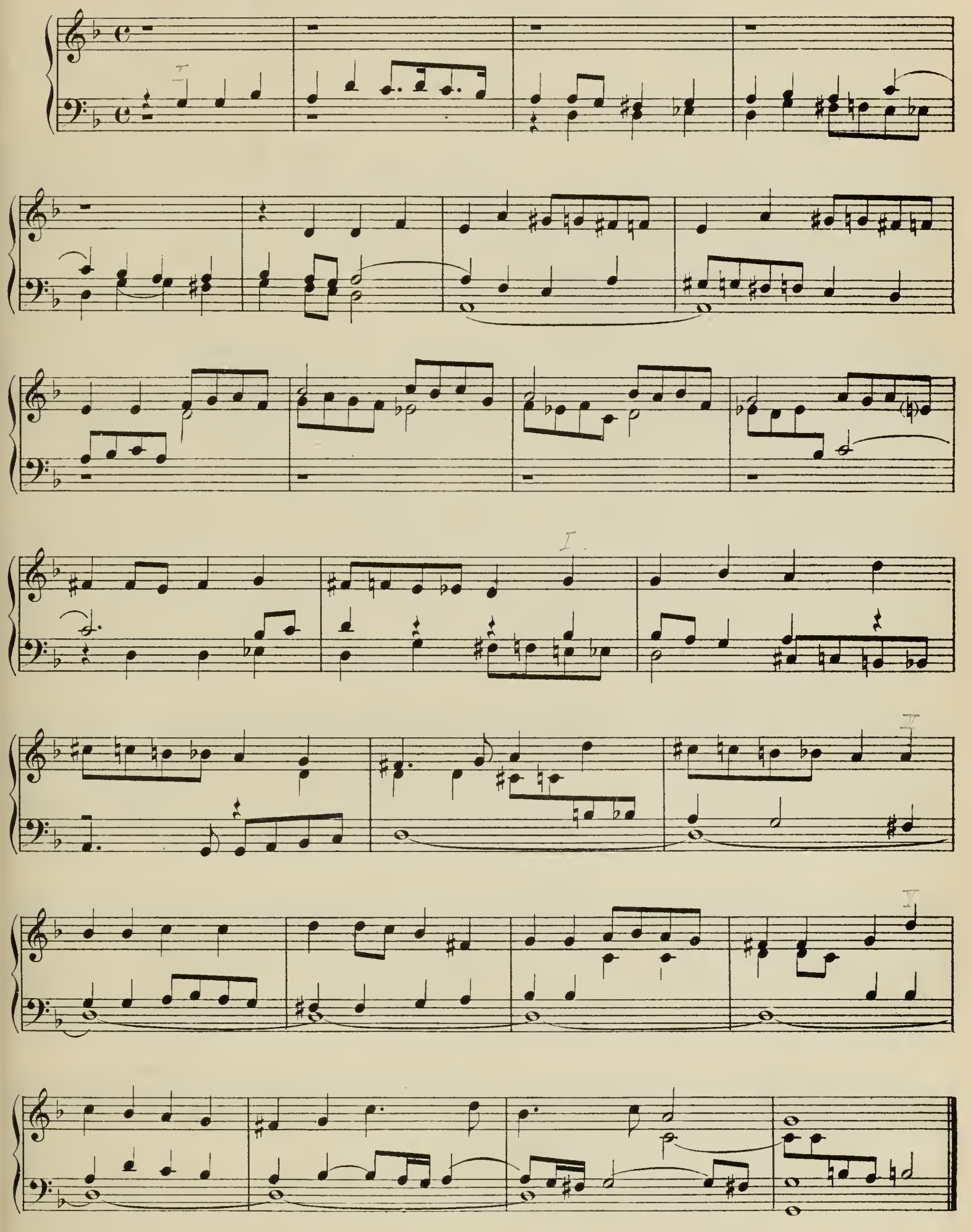

Ped.

J. Christoph Bach.*)

Org. in Eisenach,
geb. 1643, gest. 3. März 1703.

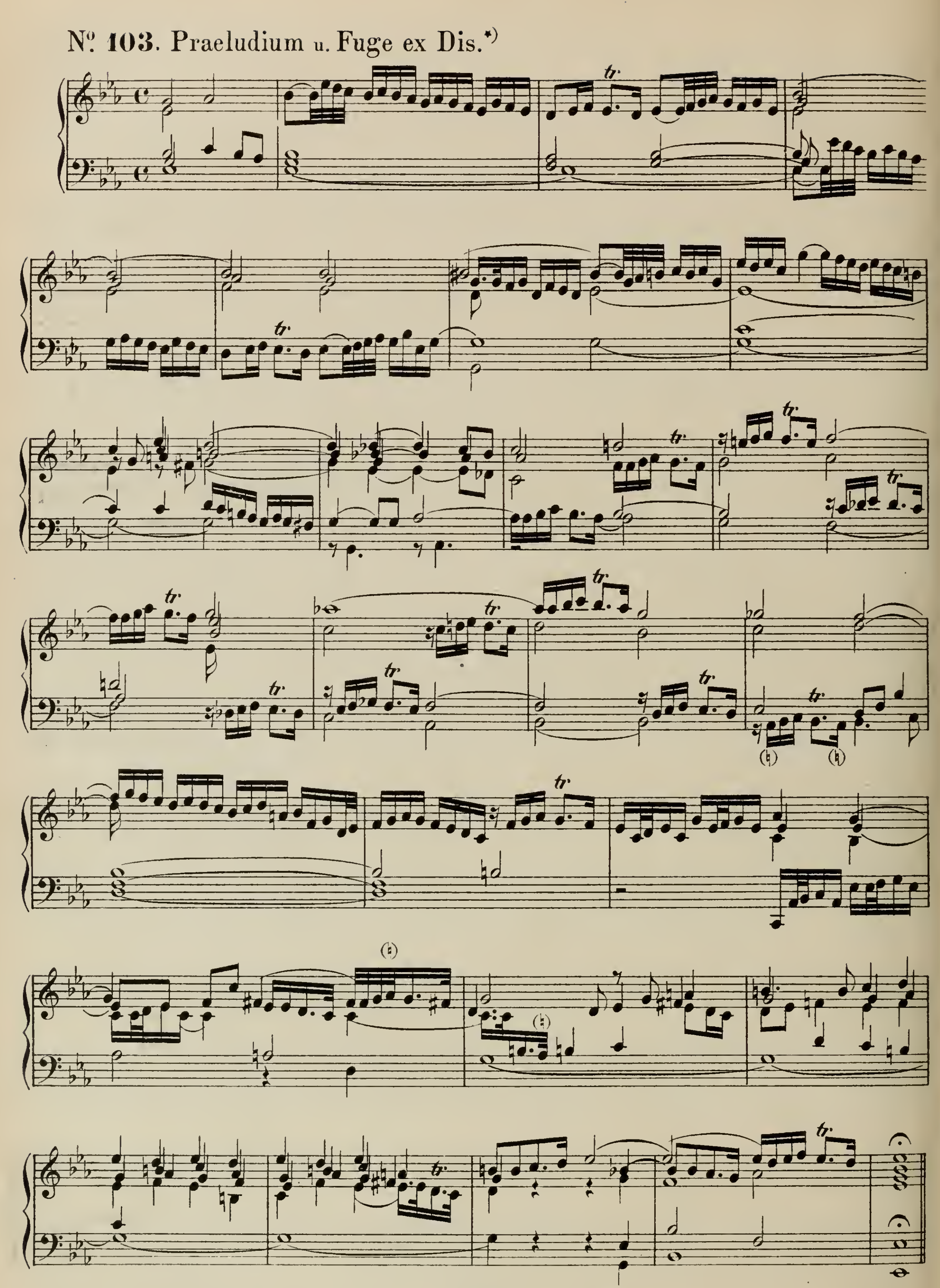
Aus „Choräle, welche bei wärendem Gottesdienst zu Präambuliren gebr. werd. könn."

N° 102. Präambulum: Warum betrübst du dich, mein Herz.

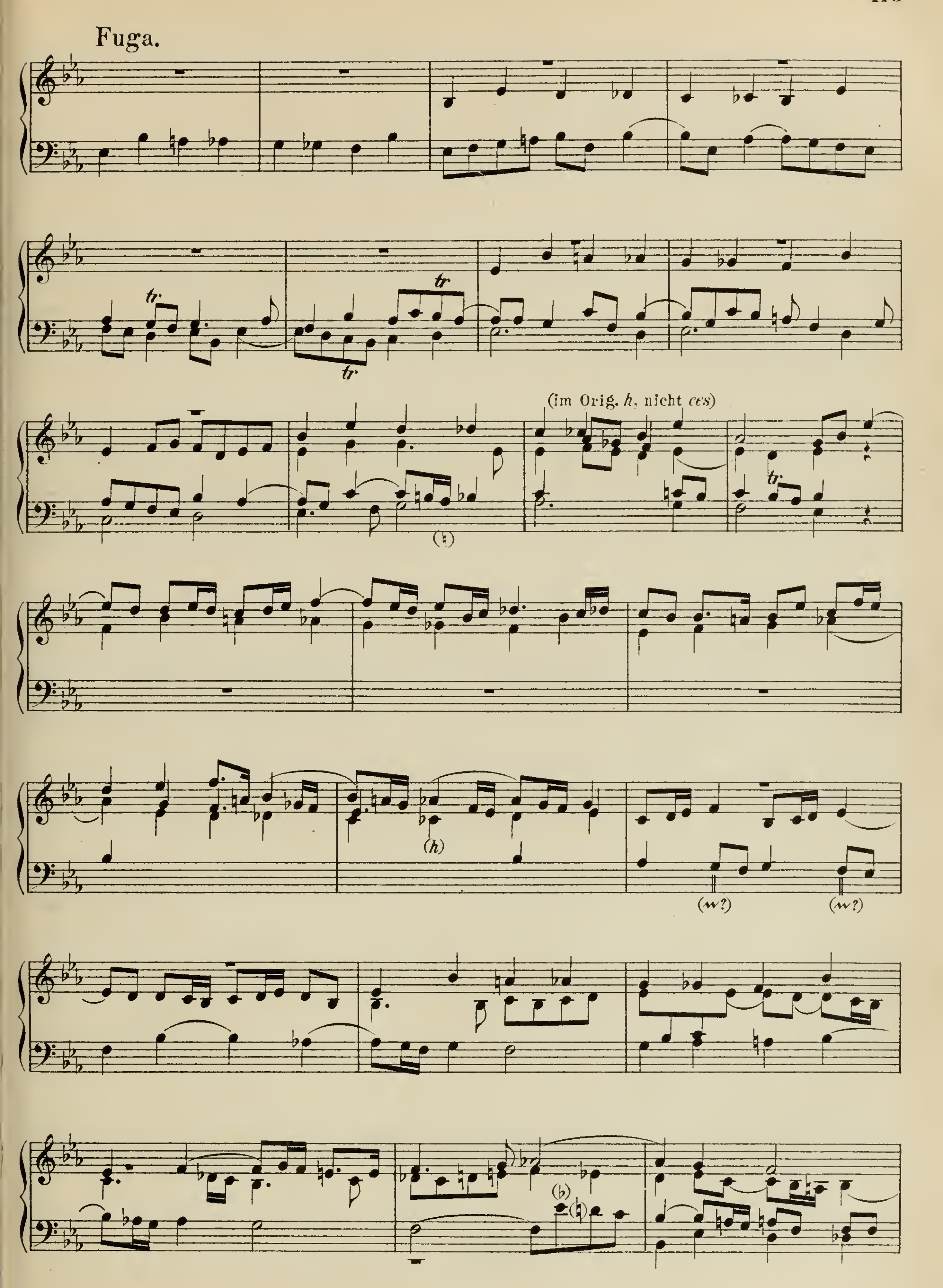


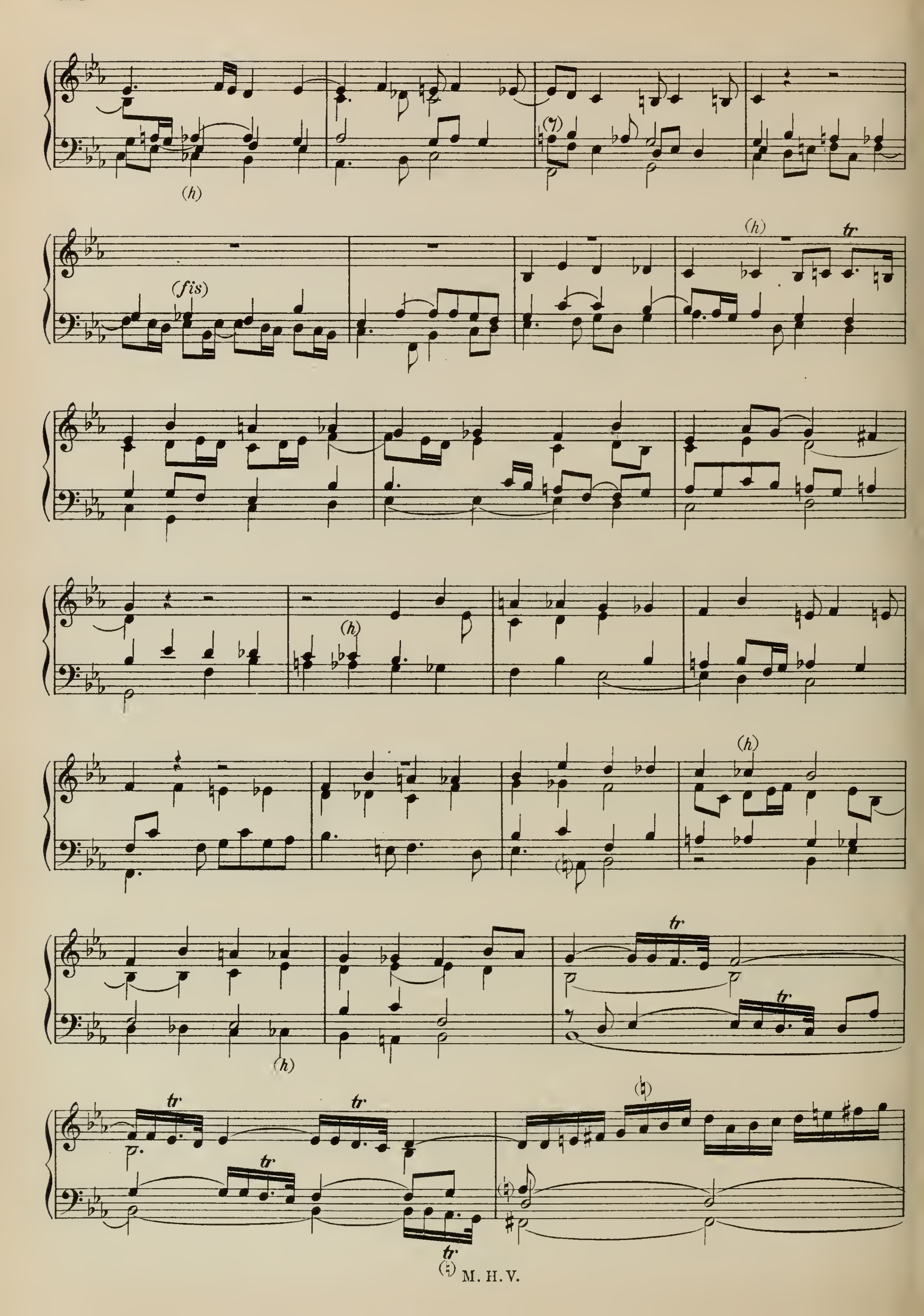
*) S. 163.

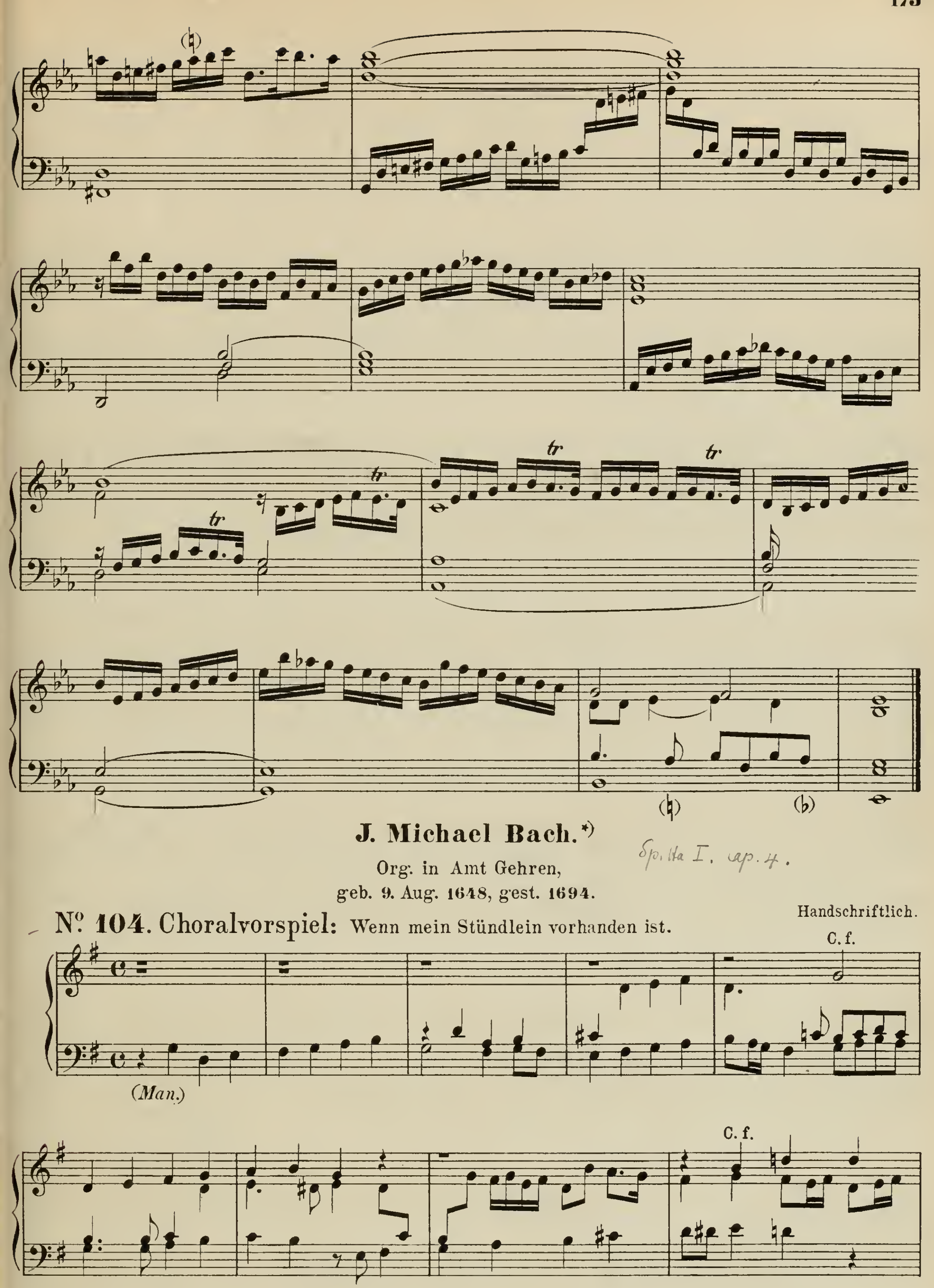
Nº 103. Praeludium u. Fuge ex Dis.*)



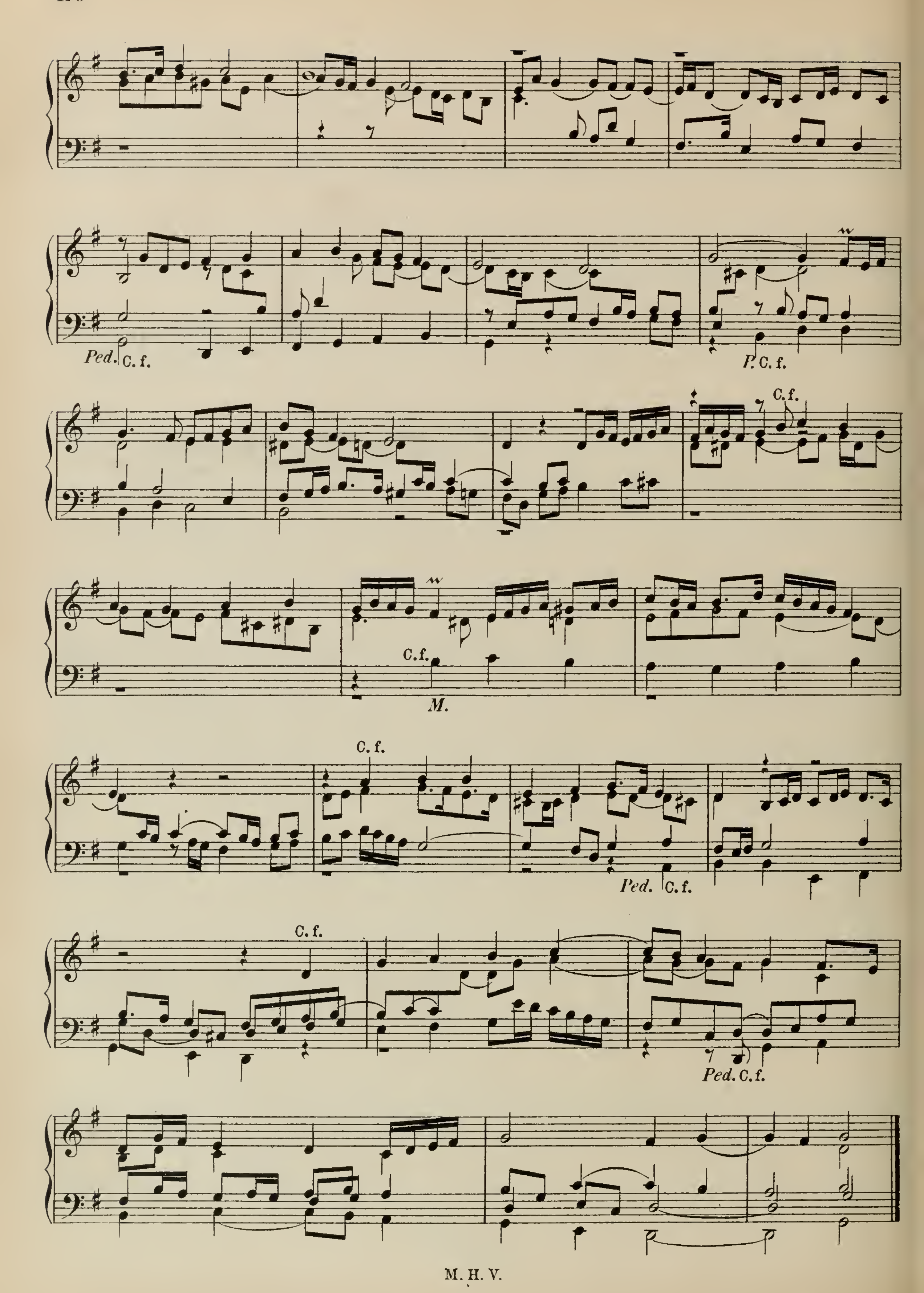
*) Durch die Freundlichkeit des Herrn Prof. Dr. Faisst in Stuttgart. (S. 163.)


Fuga.
tr
(im Orig. h, nicht ces)
(h)
(w?)
(b)


(h)
(?)
(fis)
(h)
tr
(h)
(h)
(h)
tr
tr
tr
tr
tr
(♮)
(♮)
tr
(♮)


(♮)
tr
tr
tr
tr
(♮)
(♭)
J. Michael Bach.*)
Spitta I. cap. 4.
Org. in Amt Gehren,
geb. 9. Aug. 1648, gest. 1694.
Handschriftlich.
Nº 104. Choralvorspiel: Wenn mein Stündlein vorhanden ist.
C. f.
(Man.)
C. f.

*) S. 164.


Ped.
C. f.
P. C. f.
C. f.
C. f.
M.
C. f.
Ped.
C. f.
C. f.
Ped. C. f.

Johann Bernhardt Bach.*)

Org. in Eisenach,
23. Nov. 1676 — 11. Juni 1749.

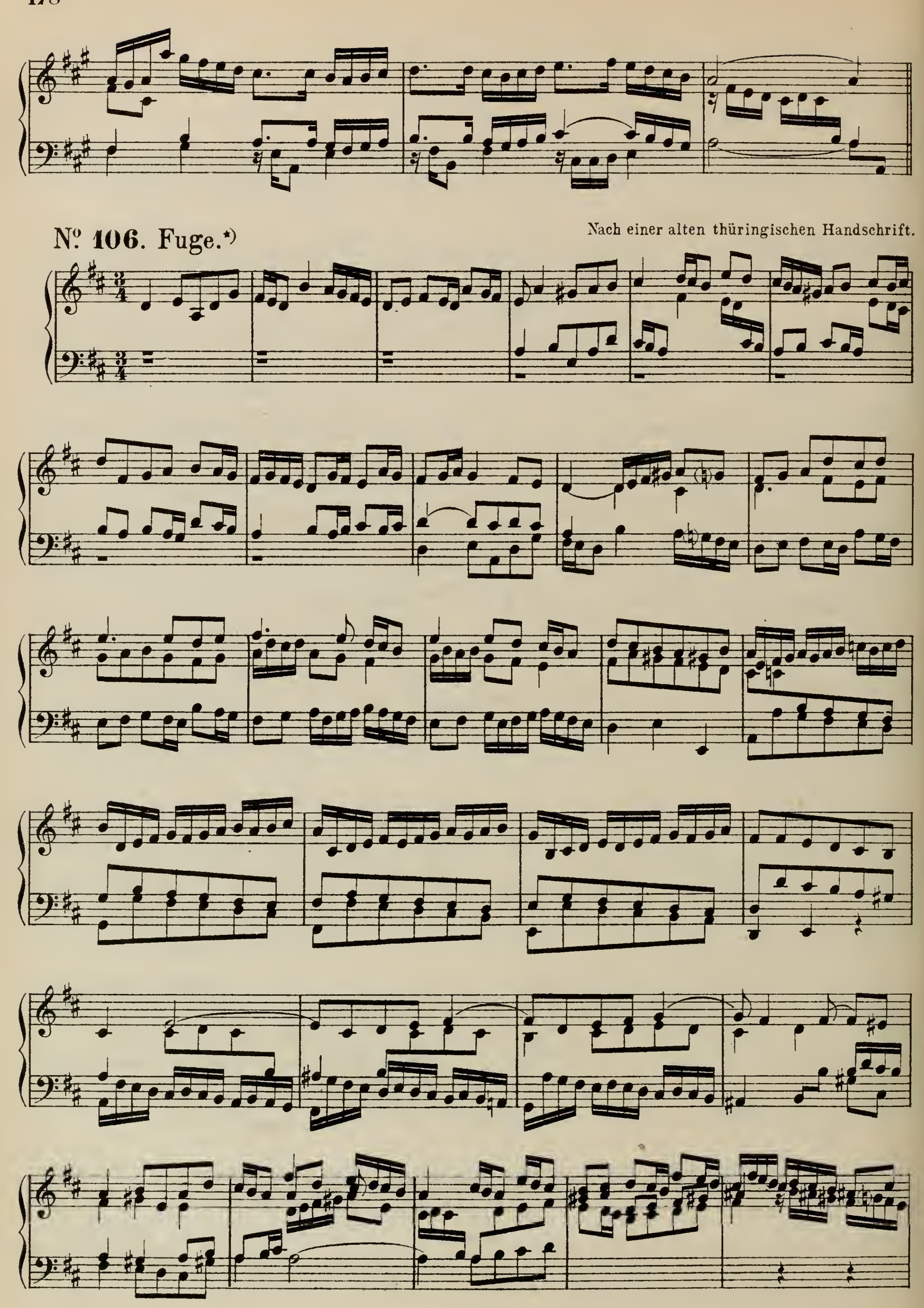
Nº 105. Choralvorspiel: Du Friedefürst, Herr Jesu Christ.

Handschriftlich.

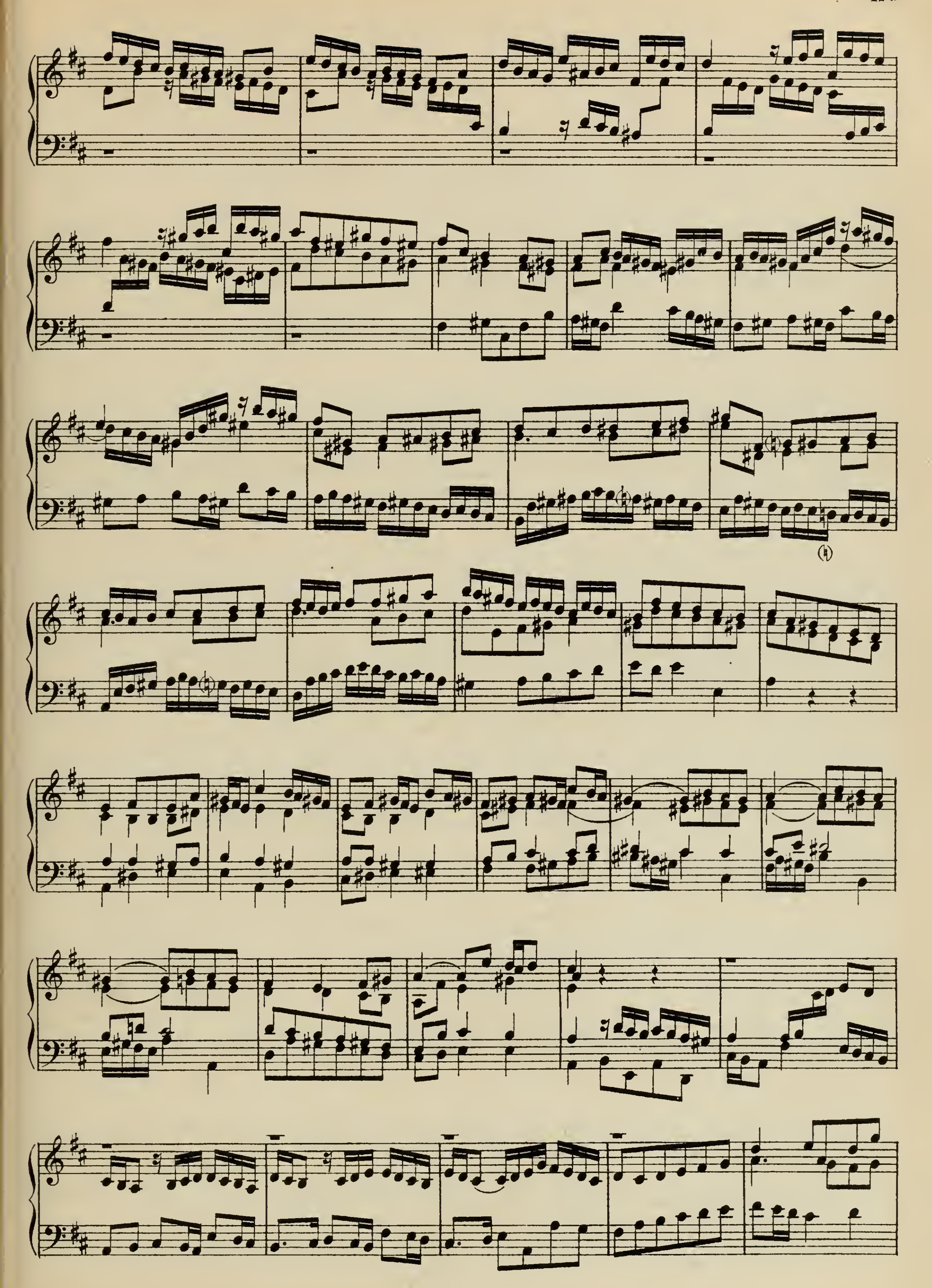
Vers I.

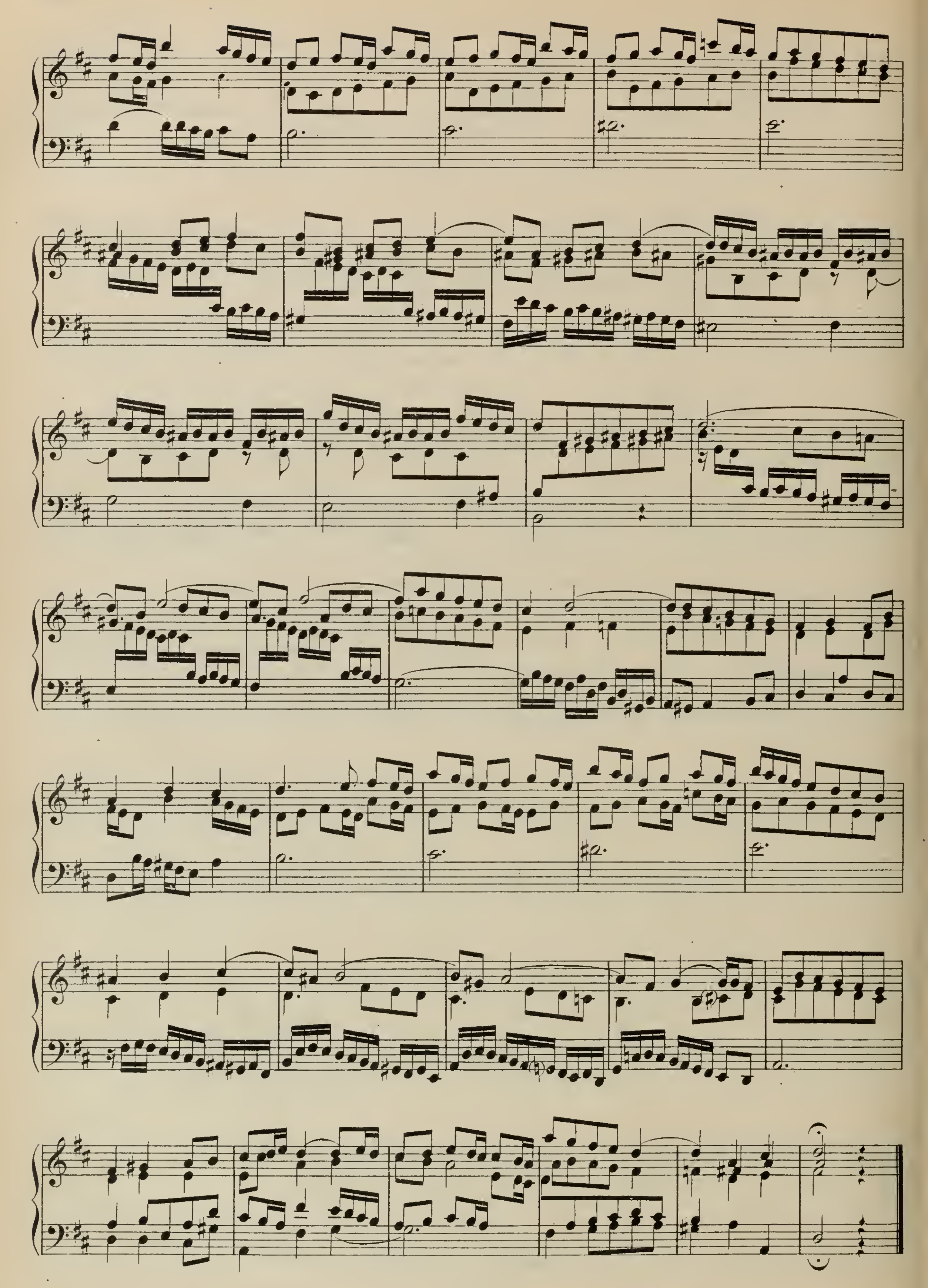
Vers II.

*) S. 164.



*) S. 164.



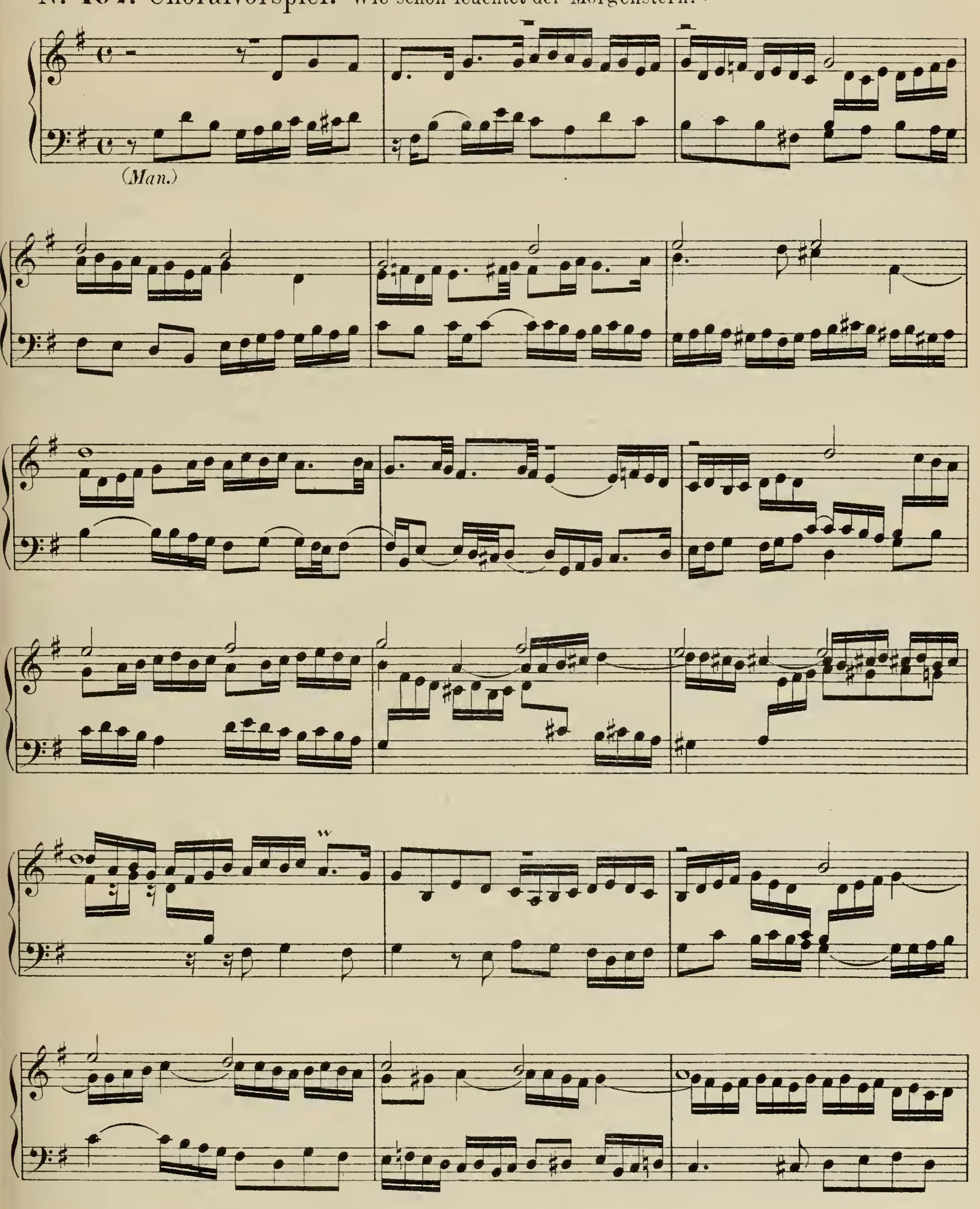


Spitta I 254.

Johann Sebastian Bach.

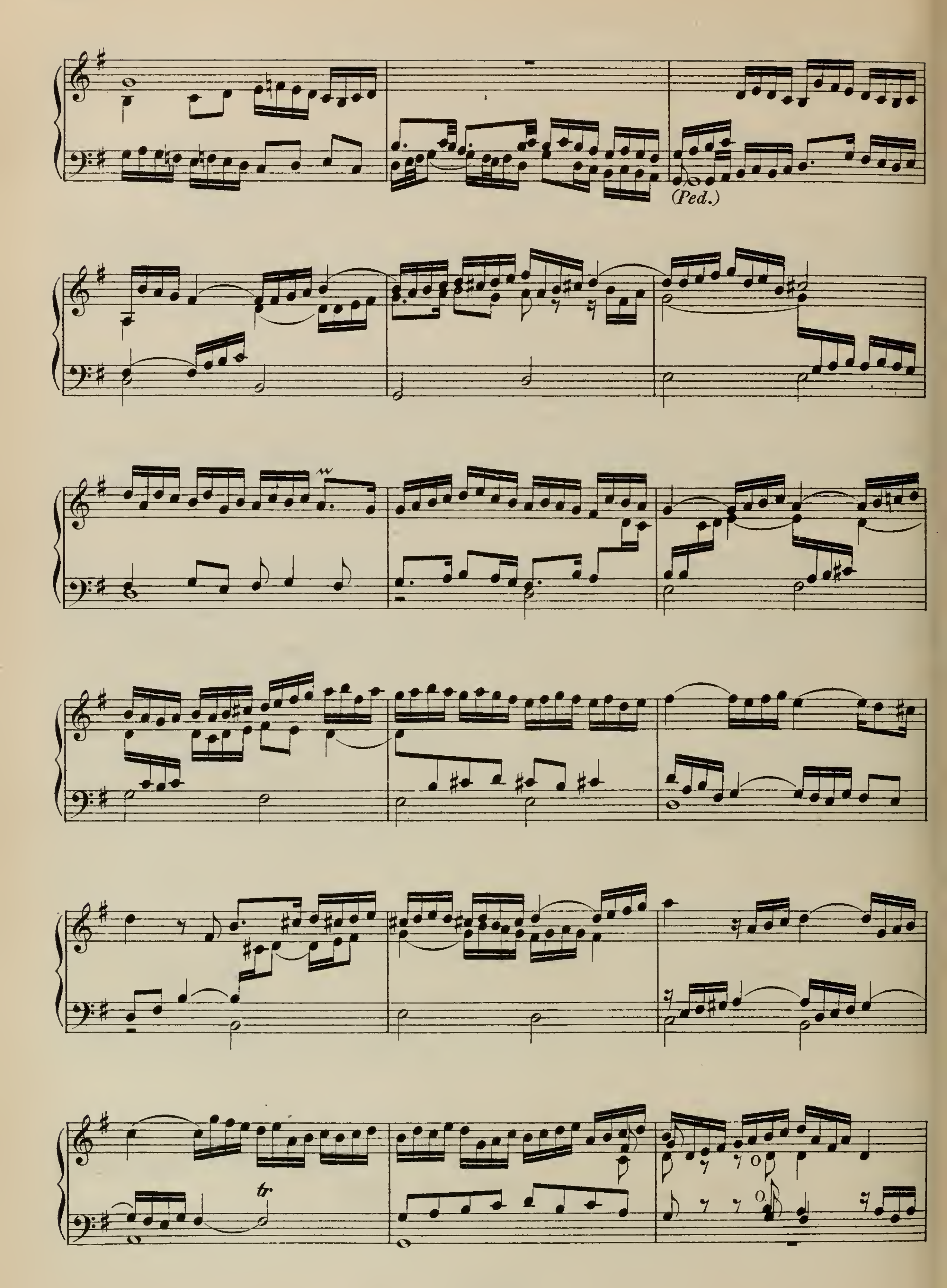
Cantor bei St. Thomas in Leipzig,
geb. 21. März 1685, gest. 28. Juli 1750.
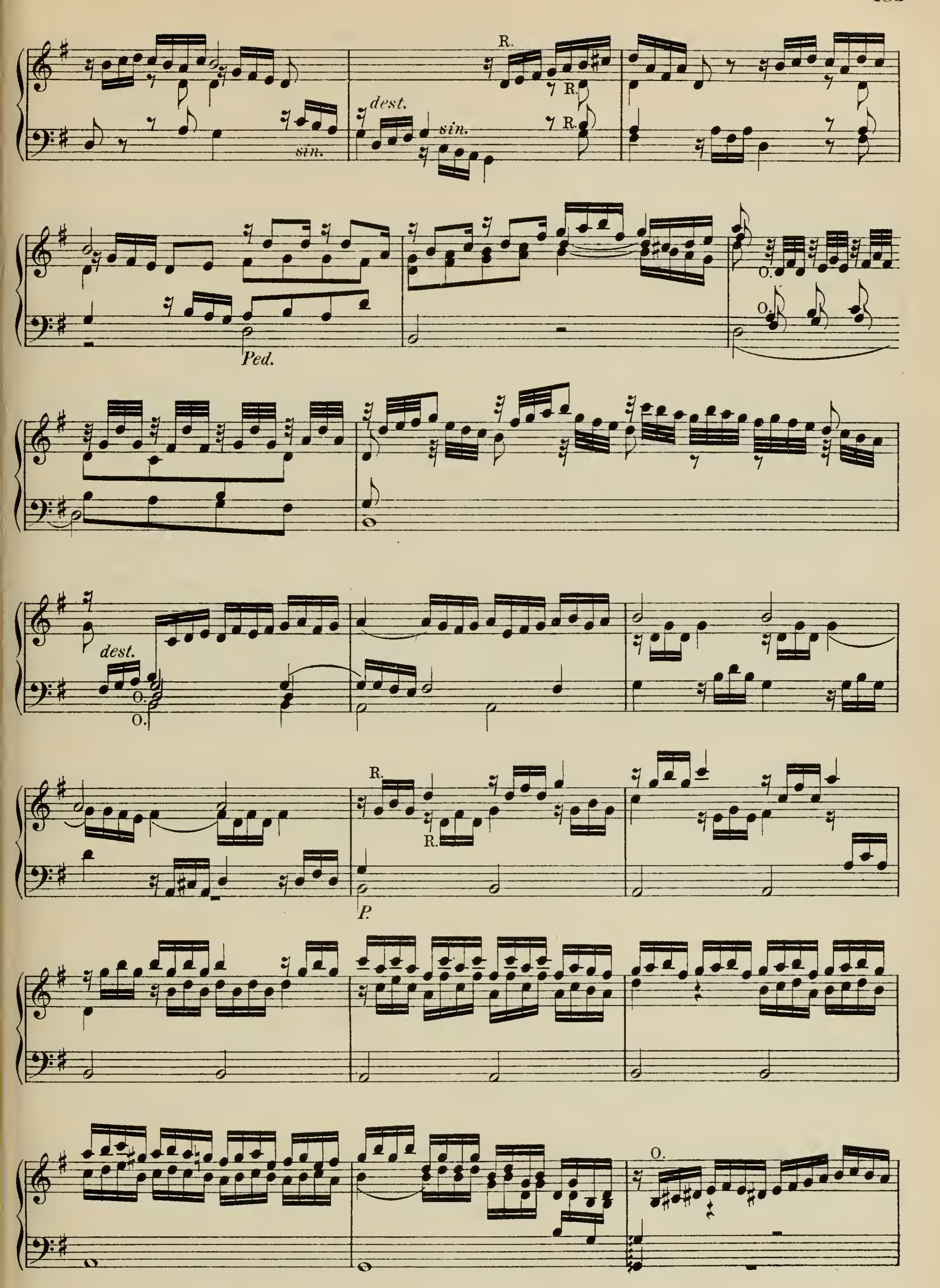
Nº 107. Choralvorspiel: Wie schön leuchtet der Morgenstern.*)

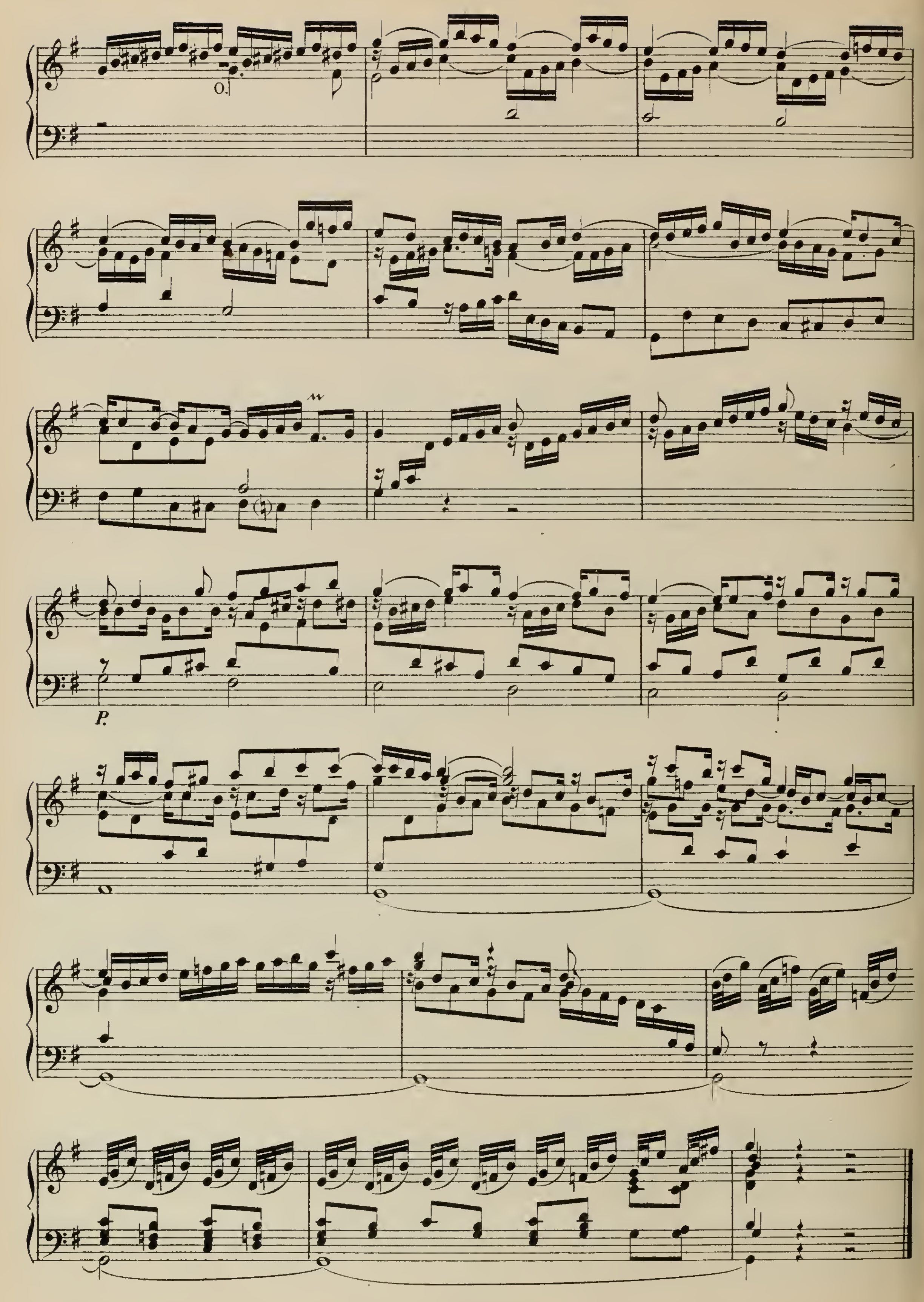


*) Nach dem Autograph (im Besitz des Herrn Prof. Wagner zu Marburg) durch die Freundlichkeit des Herrn Prof. Ph. Spitta in Berlin mir zur Veröffentlichung überlassen. — (S. 115.)
M. H. V.

165.


(Ped.)
tr


R.
dest.
sin.
R.
R.
sin.
Ped.
O.
O.
dest.
O.
O.
R.
R.
P.
O.


P.
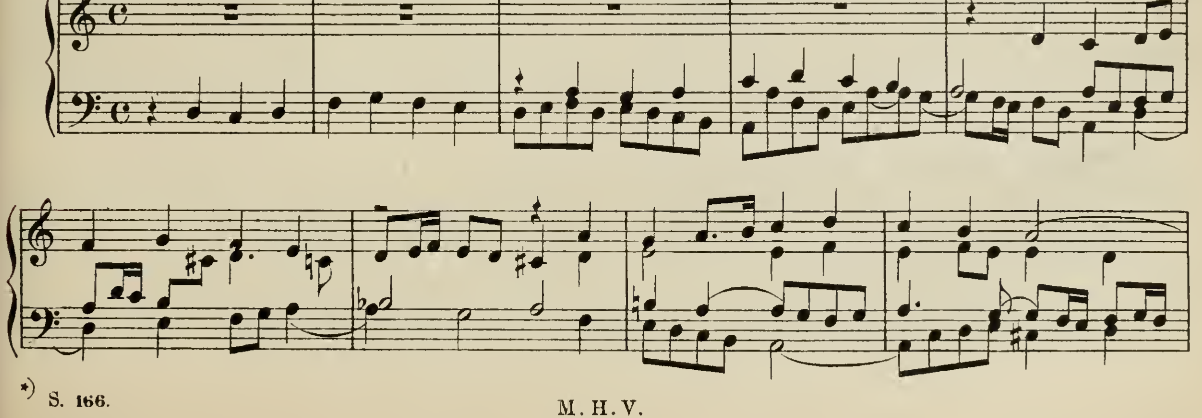
Nicolaus Vetter. *)

Hof-Organist in Rudolstadt.
geb. 30. Oct. 1660, gest. nach 1740.

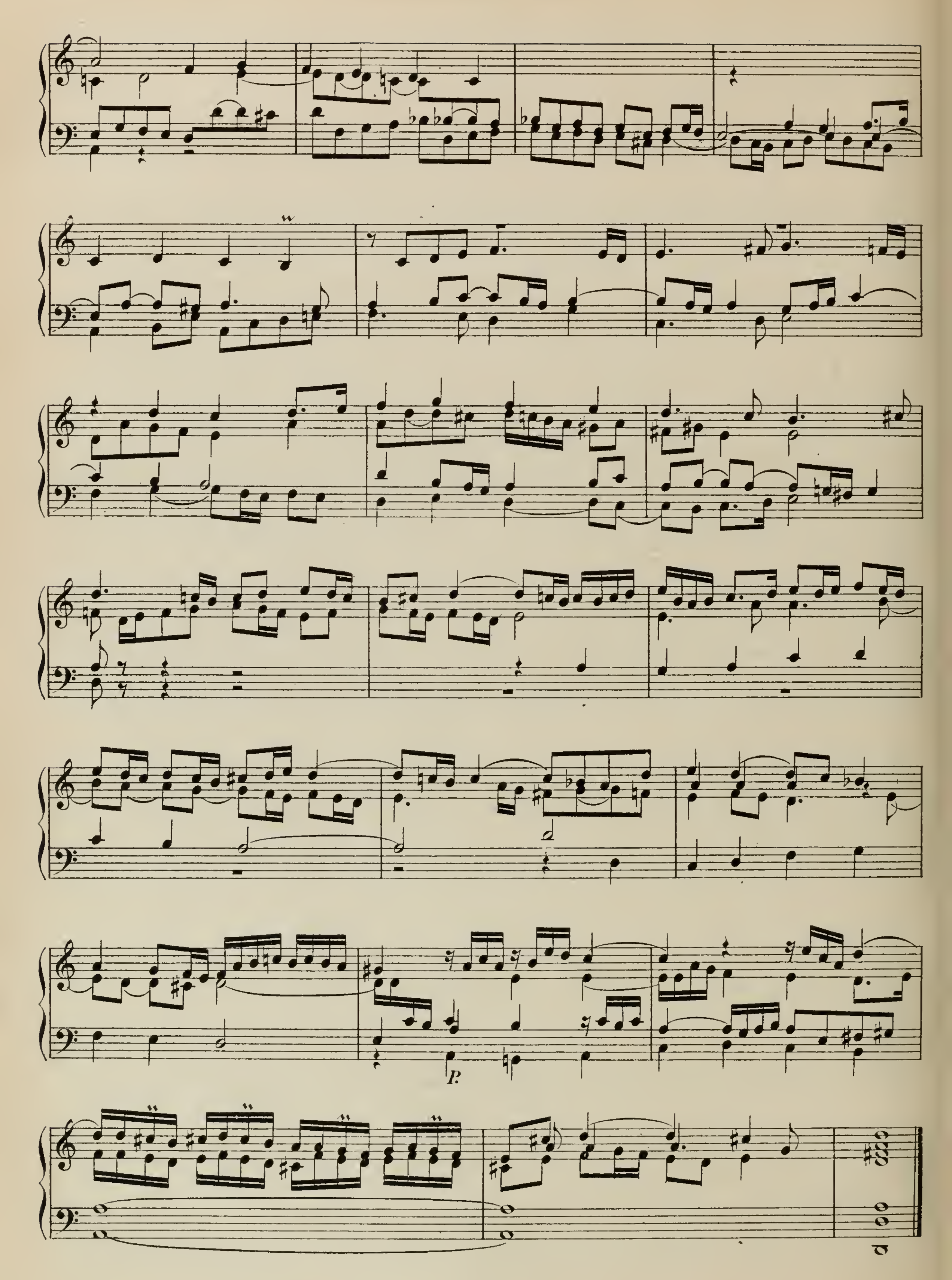
Nº 108. Choralfuge: Nun komm der Heiden Heiland.

Nº 109. Choralfuge: Christ lag in Todes Banden.

Handschriftlich.



*) S. 166.


P.

Heinrich Buttstedt,*)

Organist in Erfurt,

geb. d. 25ten April 1666. gest. am 1. Dec. 1727.

Nº 110. Choralvorspiel: Gottes Sohn ist kommen.

Handschriftlich.

Man.

Ped. C. f.

Man.

C. f. Ped.

tr

Ped. C. f.

Ped. C. f.

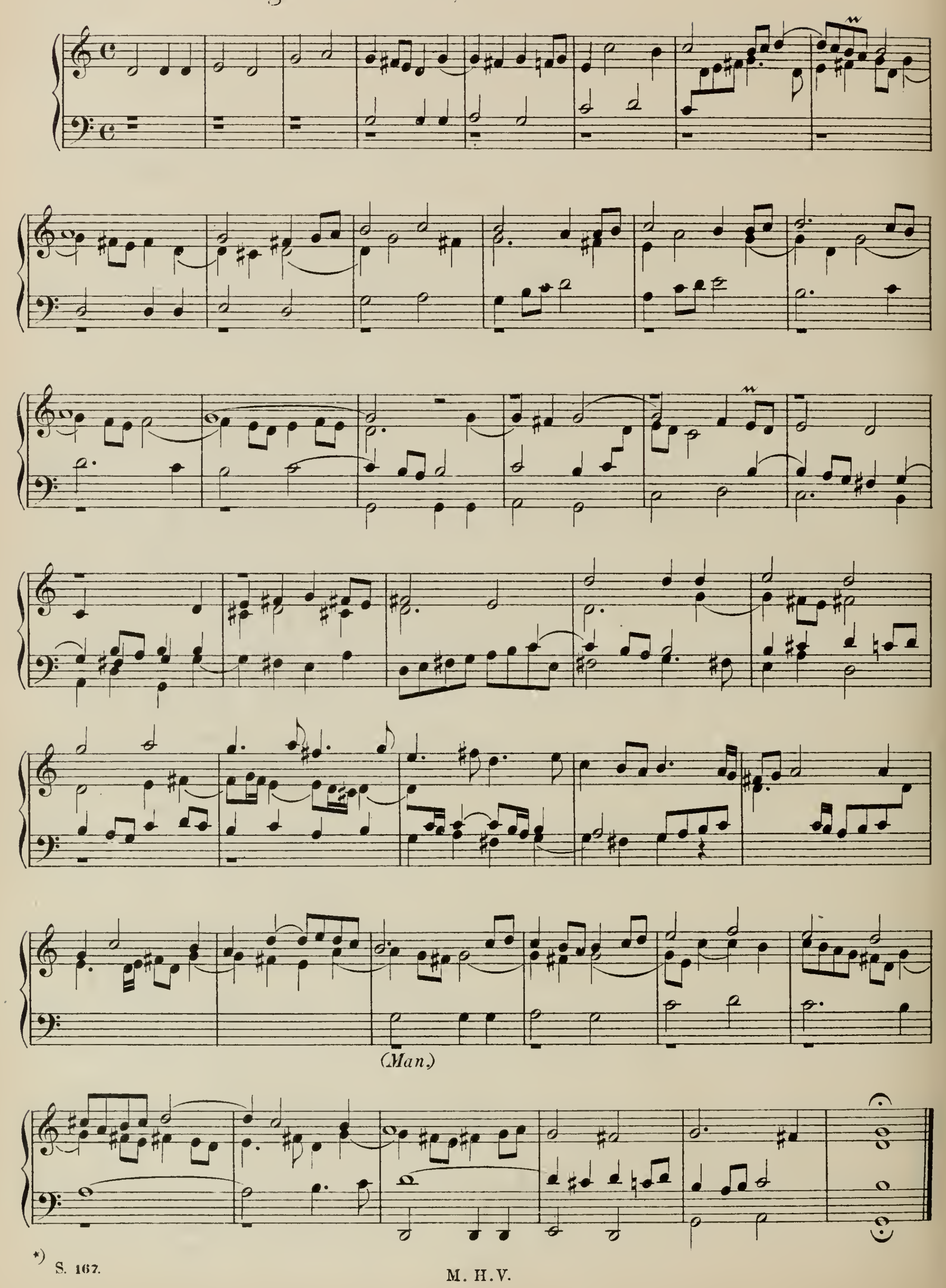
tr

Ped. C. f.

tr

*) S. 167.

Nº 111. Choralfuge: Gelobet seist du, Jesu Christ.*)



*) S. 167.

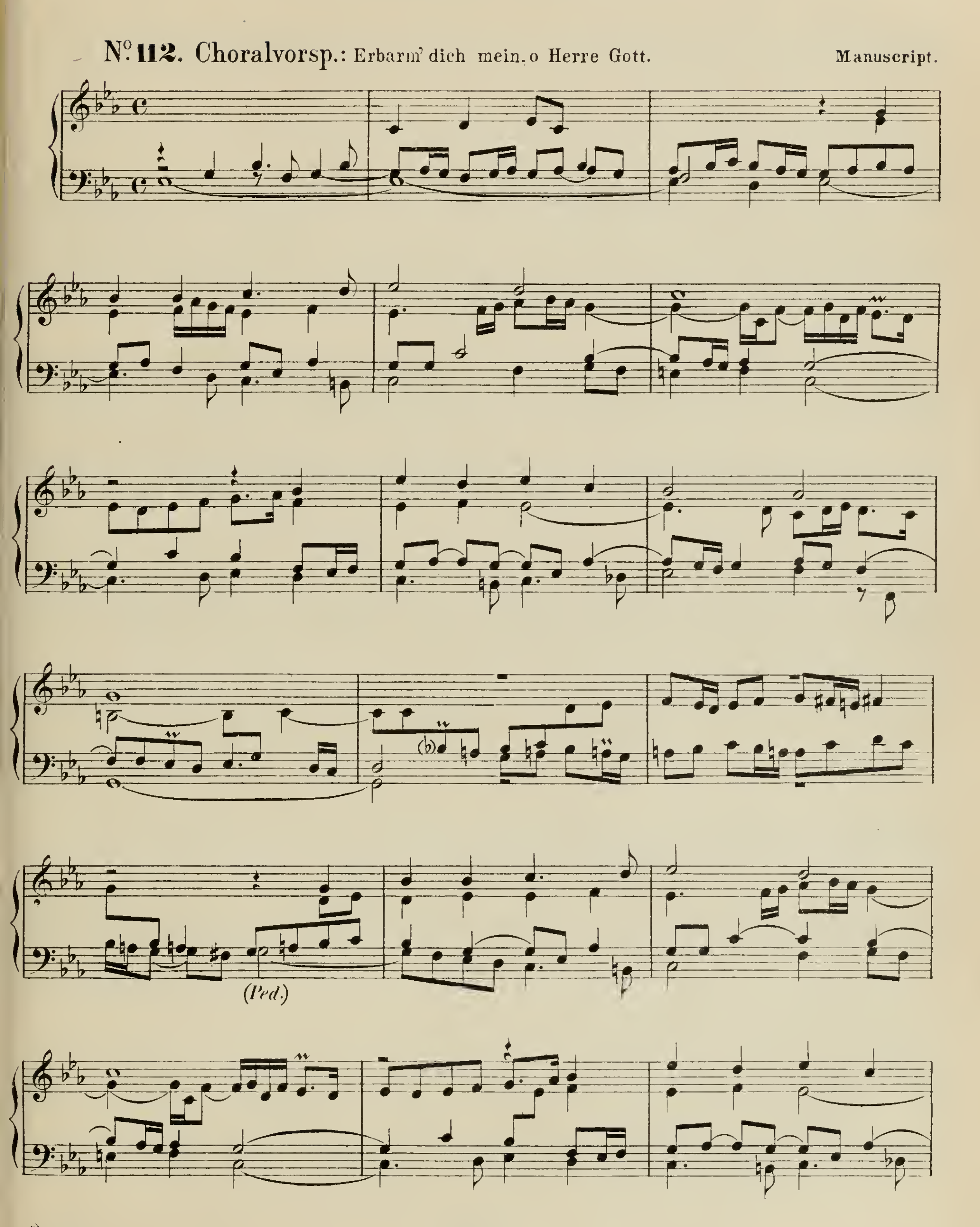
Johann Gottfried Walther.*)

Org. in Weimar,

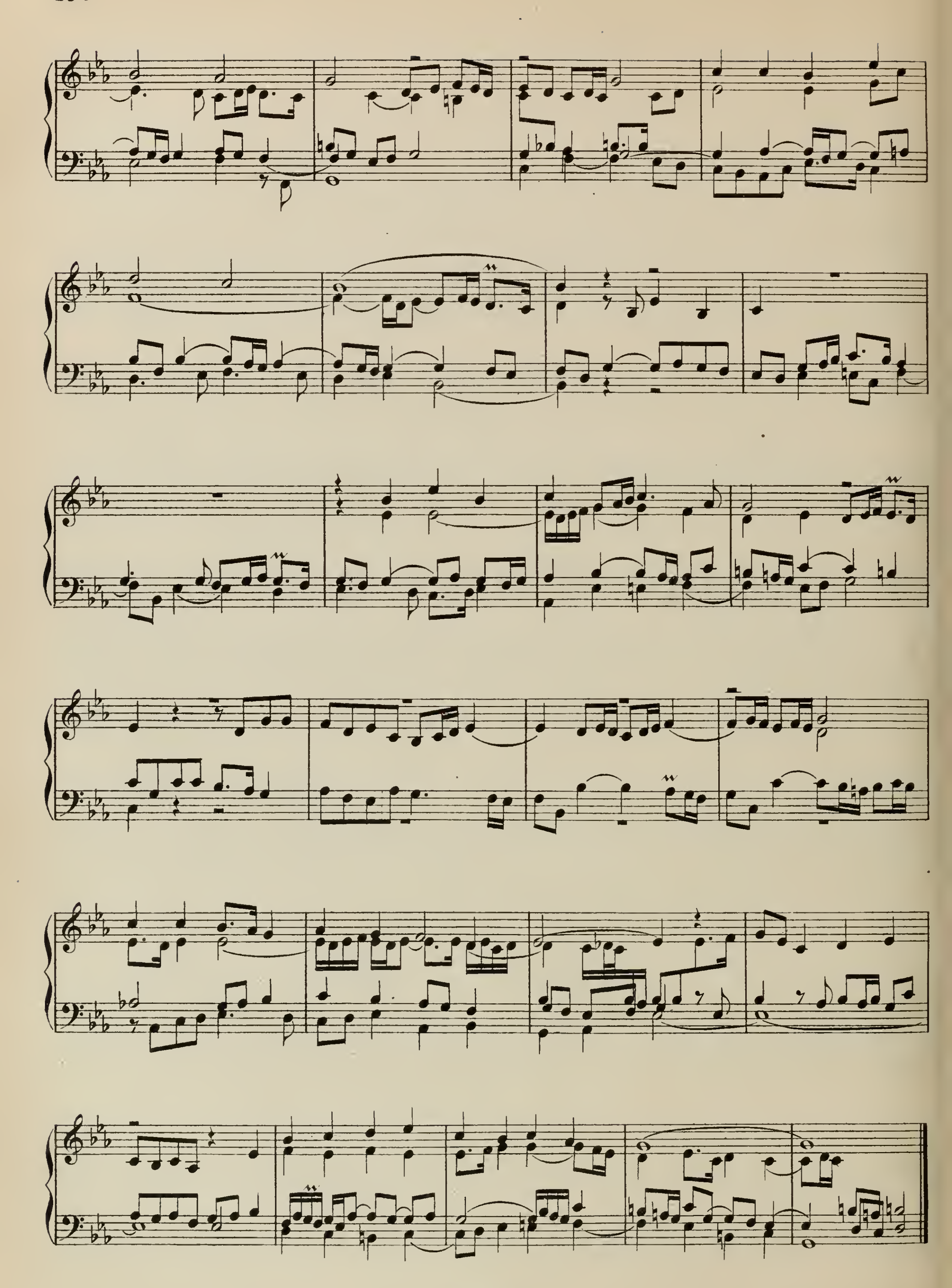
geb. 18. Sept. 1684. gest. 23. März 1748.

No. 112. Choralvorsp.: Erbarm' dich mein, o Herre Gott.

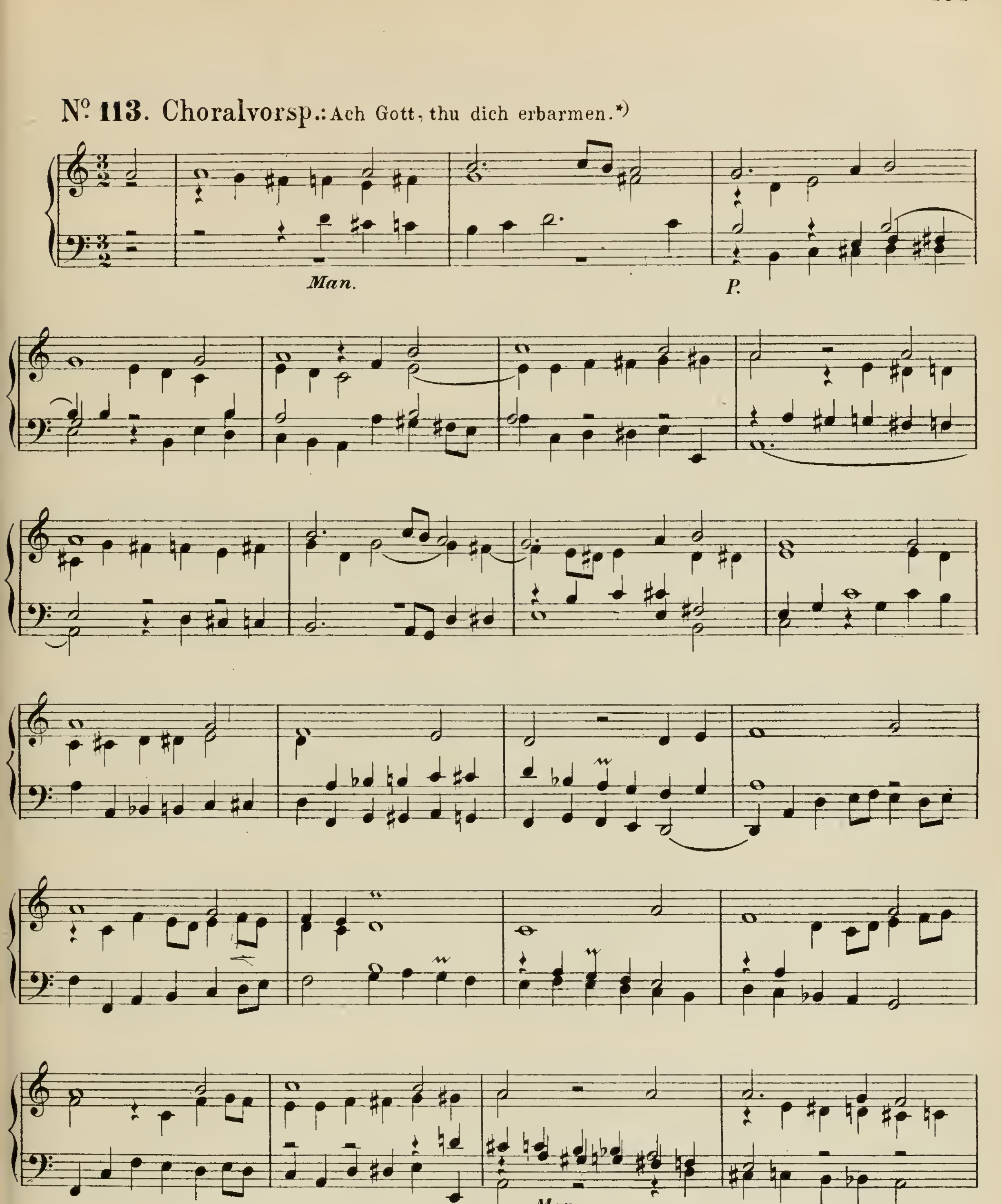
Manuscript.
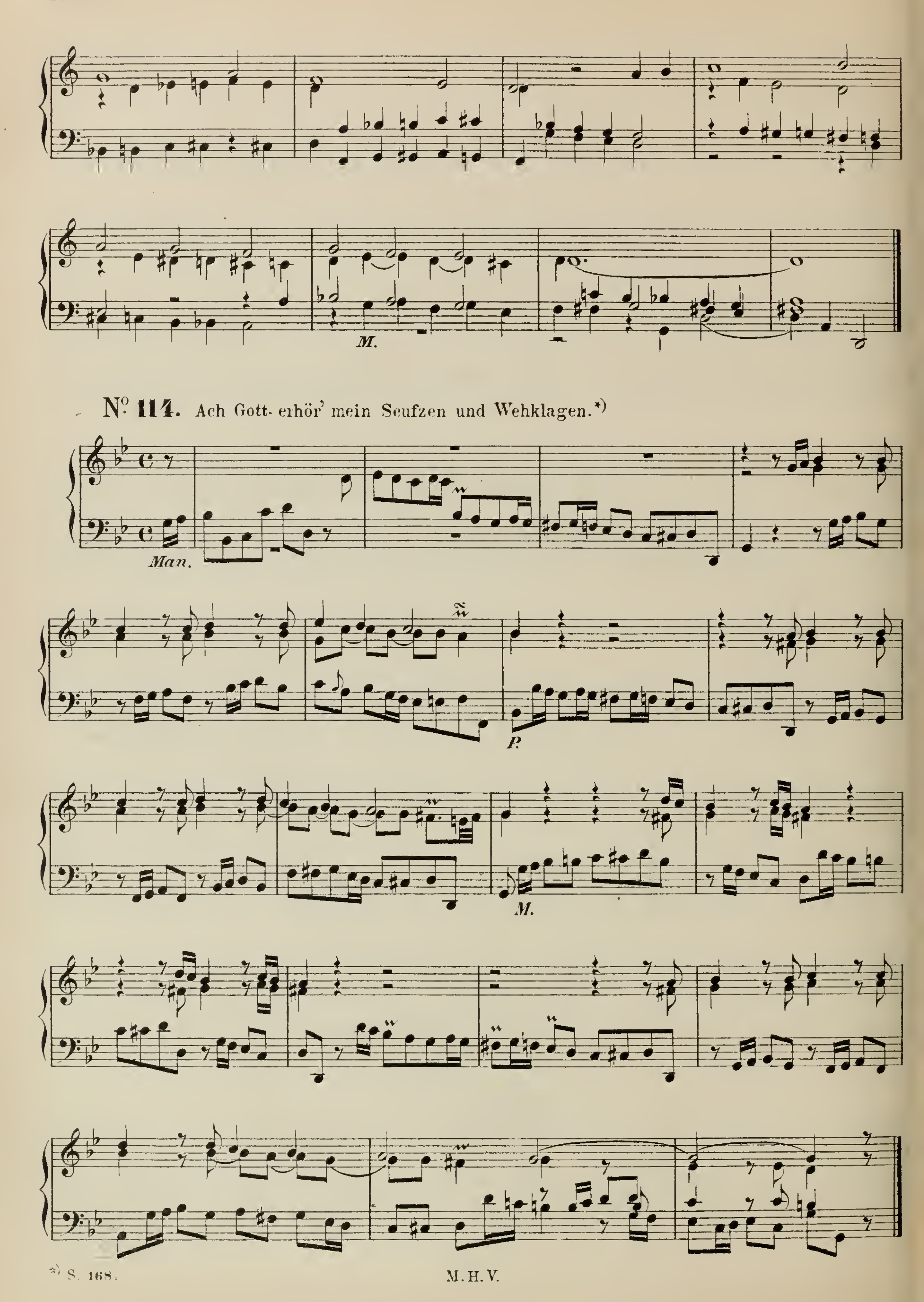


*) S. 168.



N°. 113. Choralvorsp.: Ach Gott, thu dich erbarmen.*)

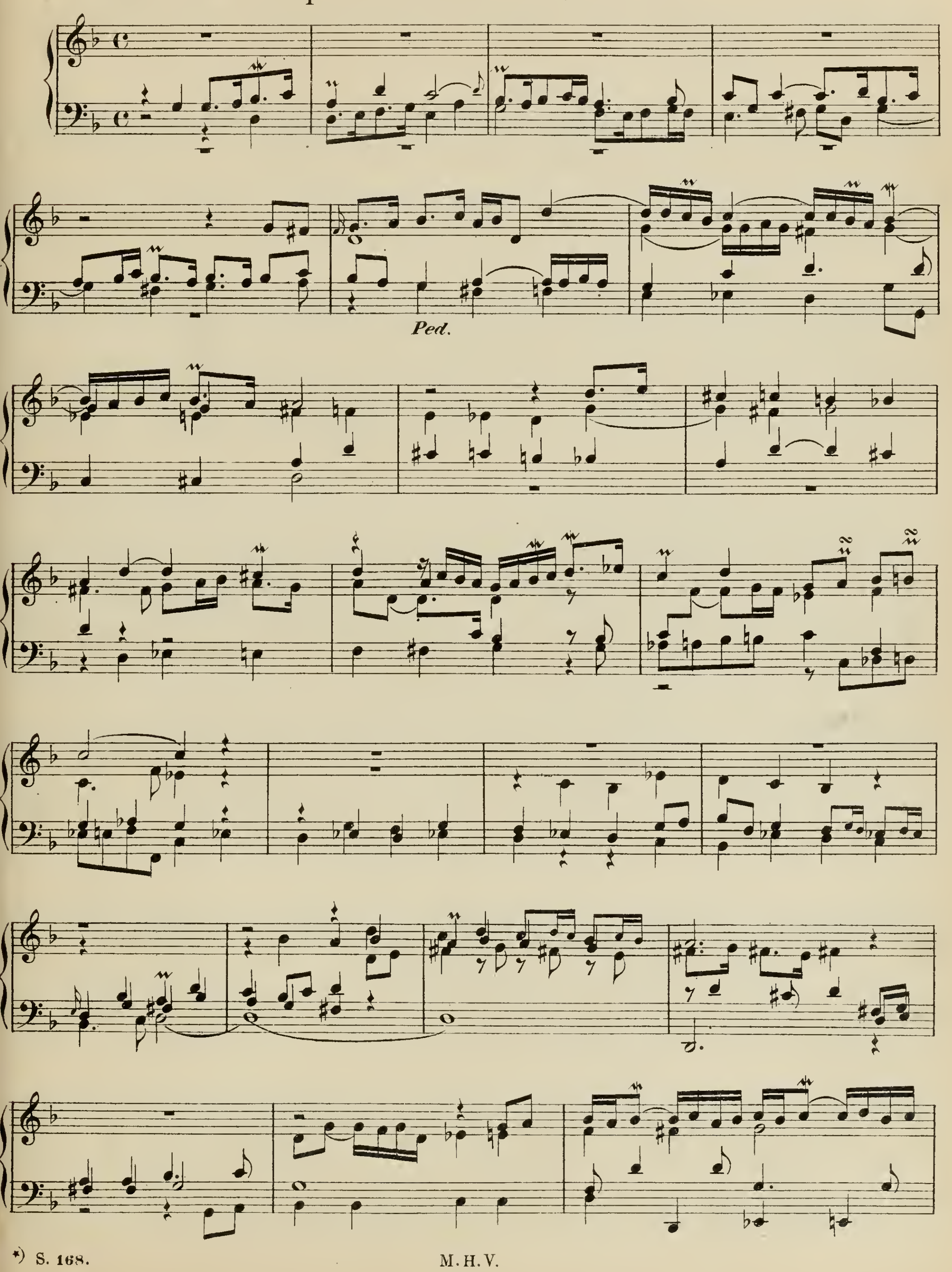


*) S. 168.

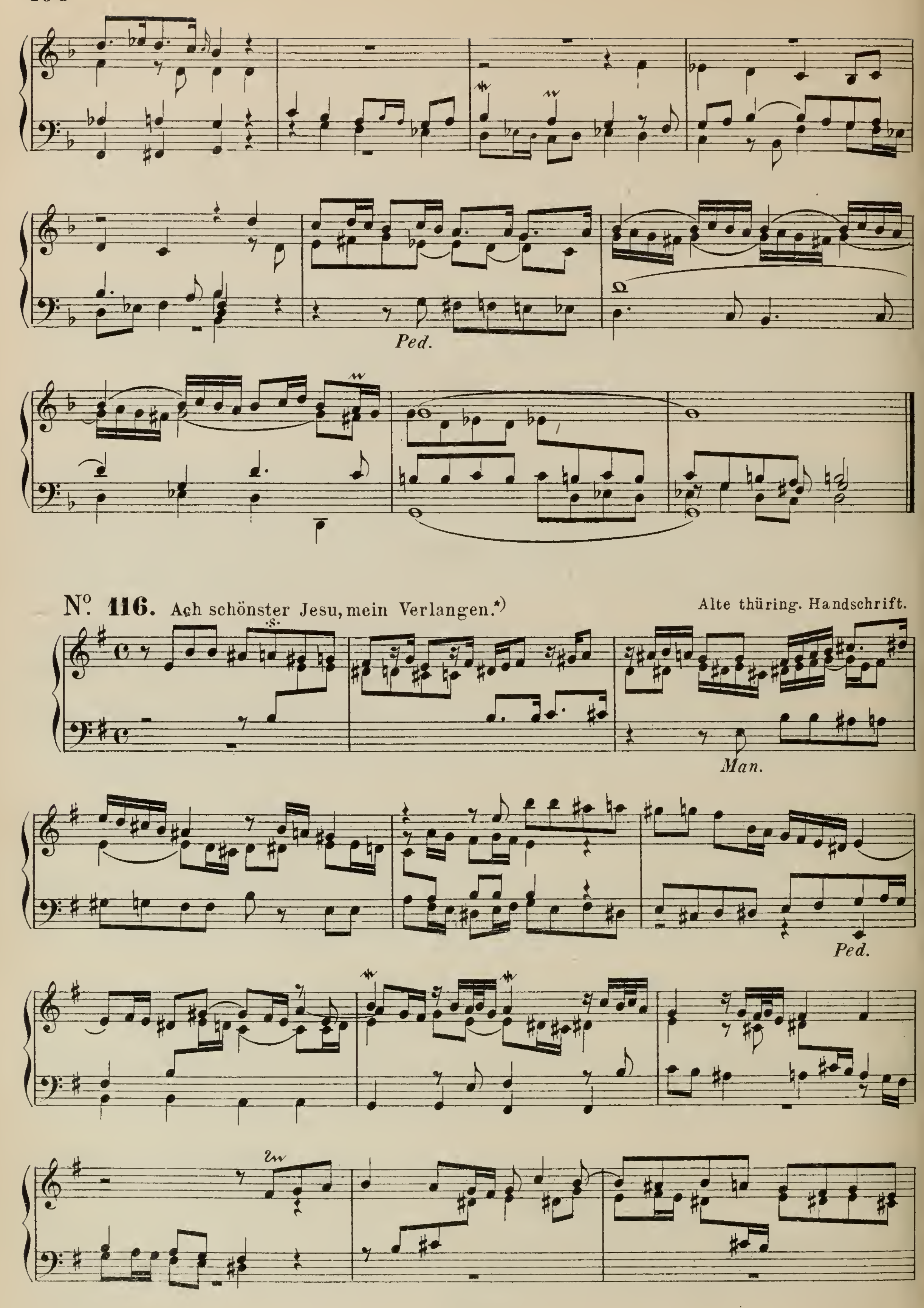


*) S. 168.

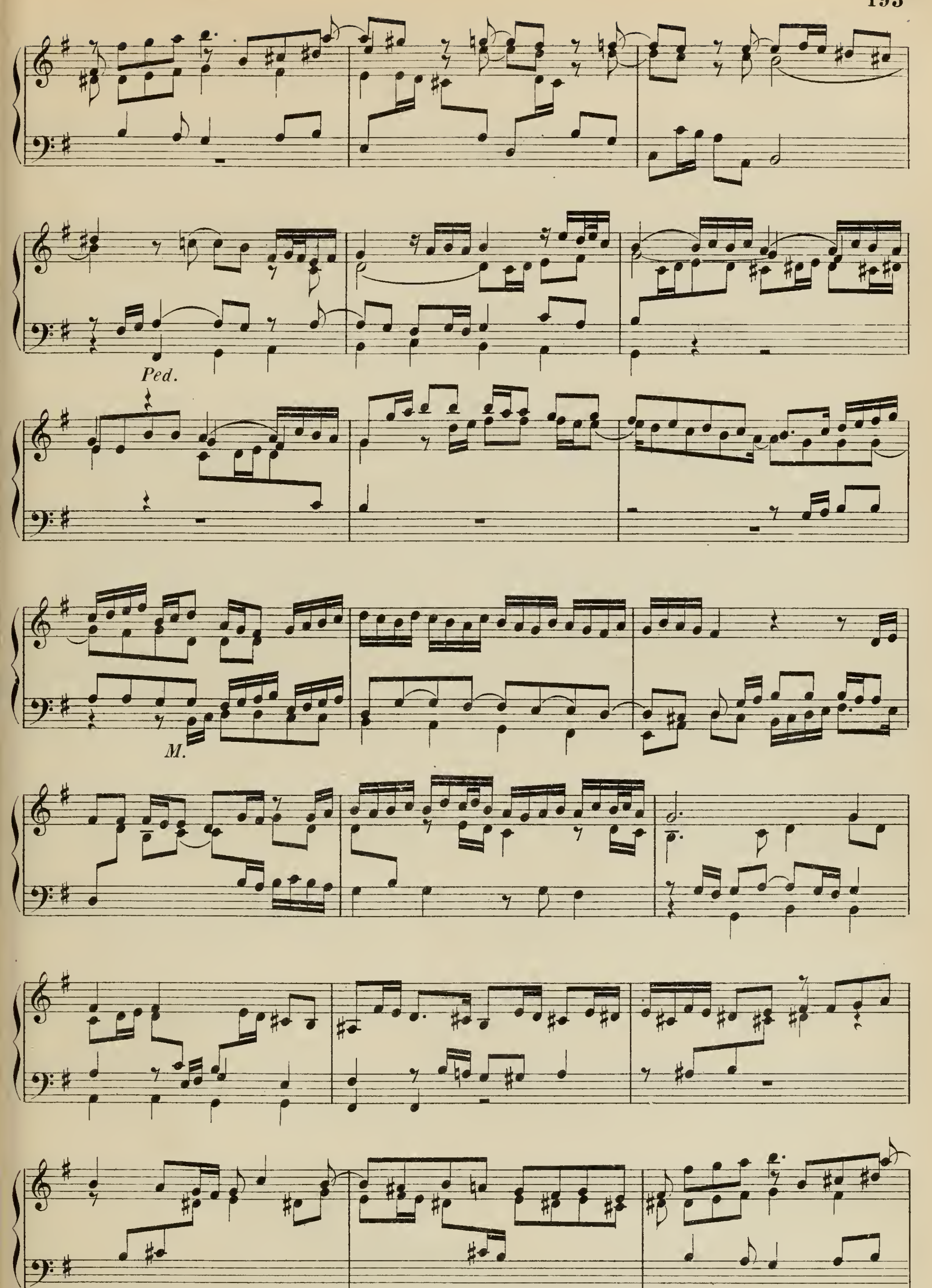
No. 115. Choralvorsp.: Warum betrübst du dich, mein Herz? *)
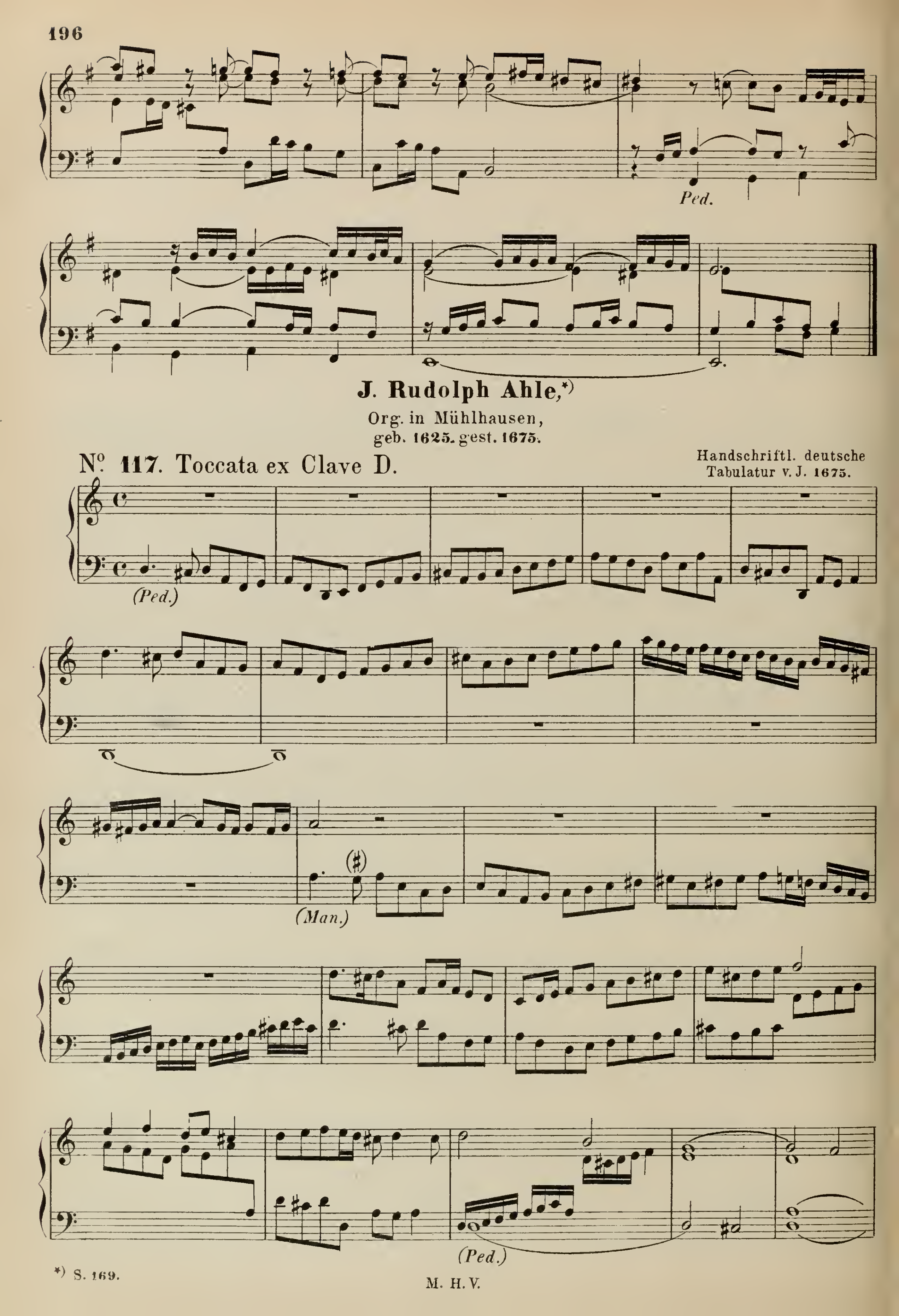


*) S. 168.
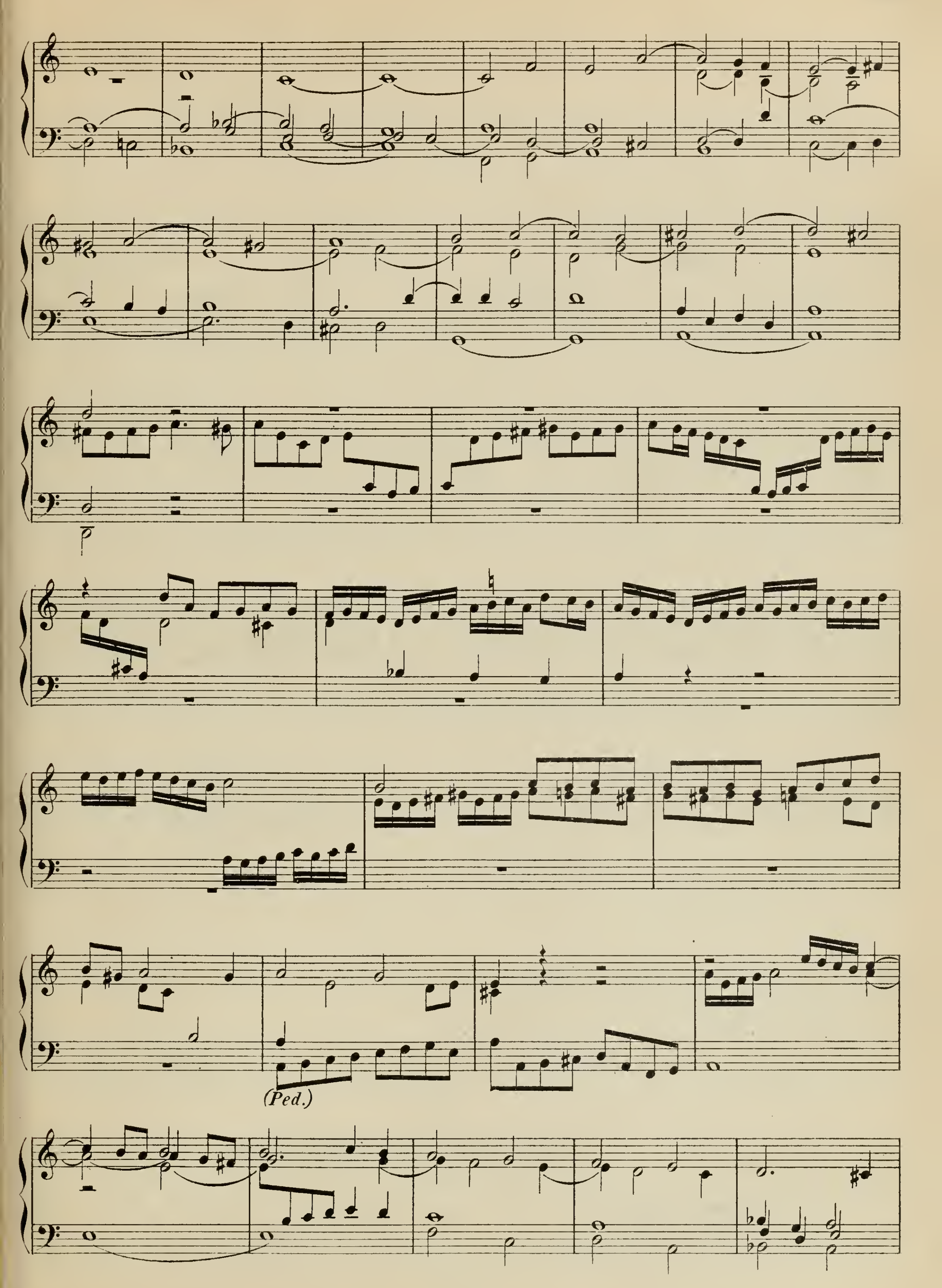

Ped.
Nº. 116. Ach schönster Jesu, mein Verlangen.*)
Alte thüring. Handschrift.
Man.
Ped.

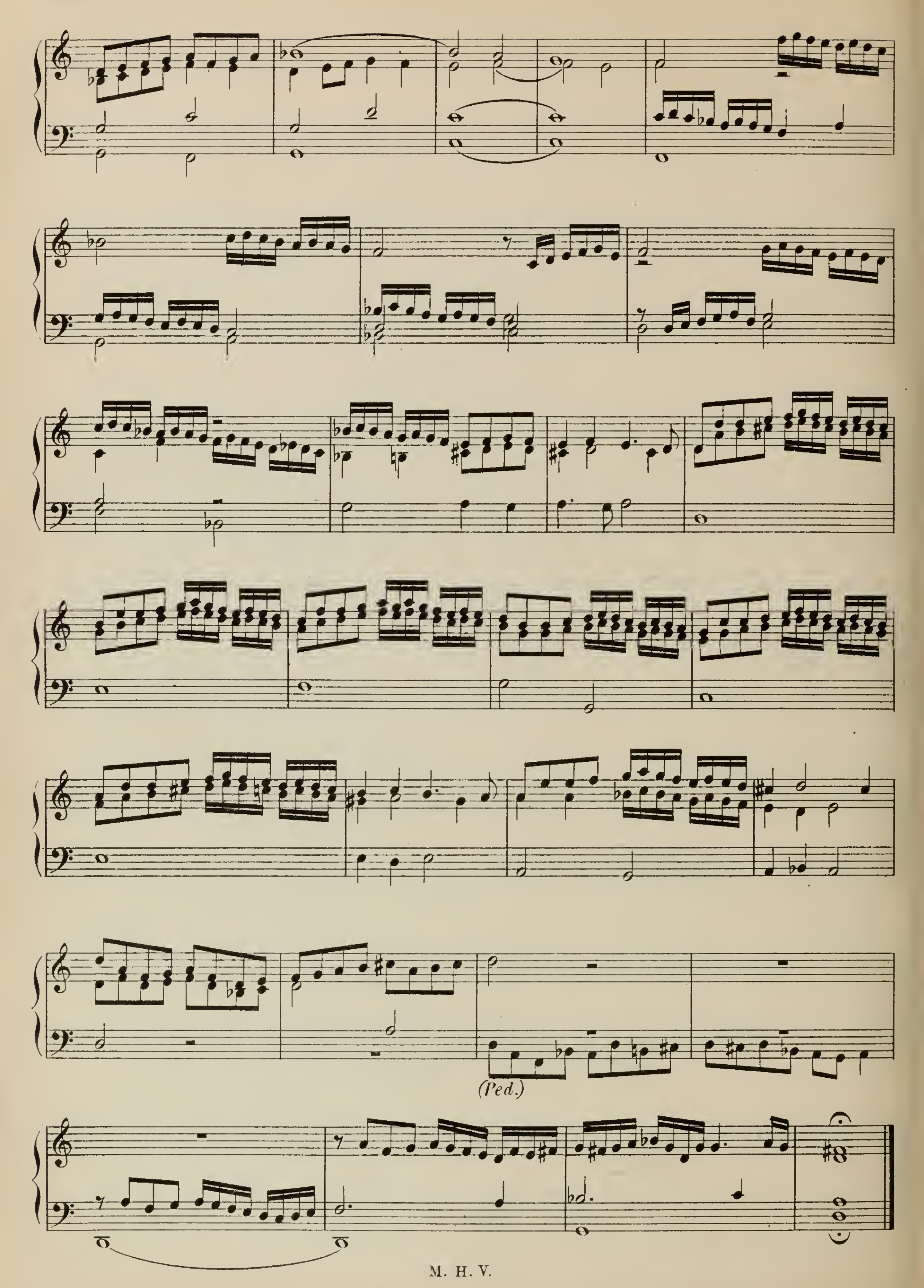
*) S. 168.


Ped.
M.


Ped.
J. Rudolph Ahle,*)
Org. in Mühlhausen,
geb. 1625. gest. 1675.
Nº 117. Toccata ex Clave D.
Handschriftl. deutsche
Tabulatur v. J. 1675.
(Ped.)
(Man.)
(Ped.)

*) S. 169.

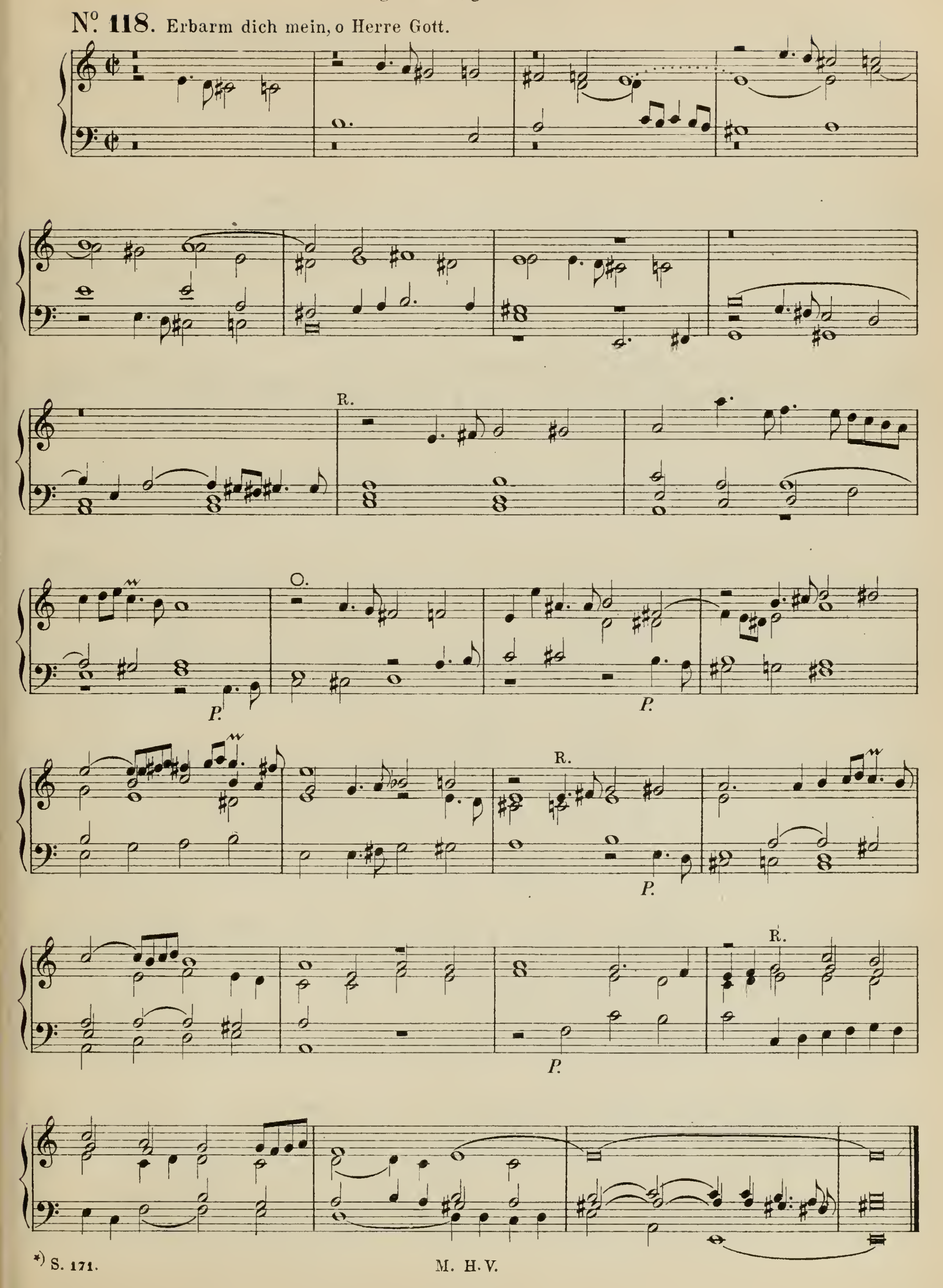

(Ped.)


(Ped.)

J. Nicolaus Hanff,*)

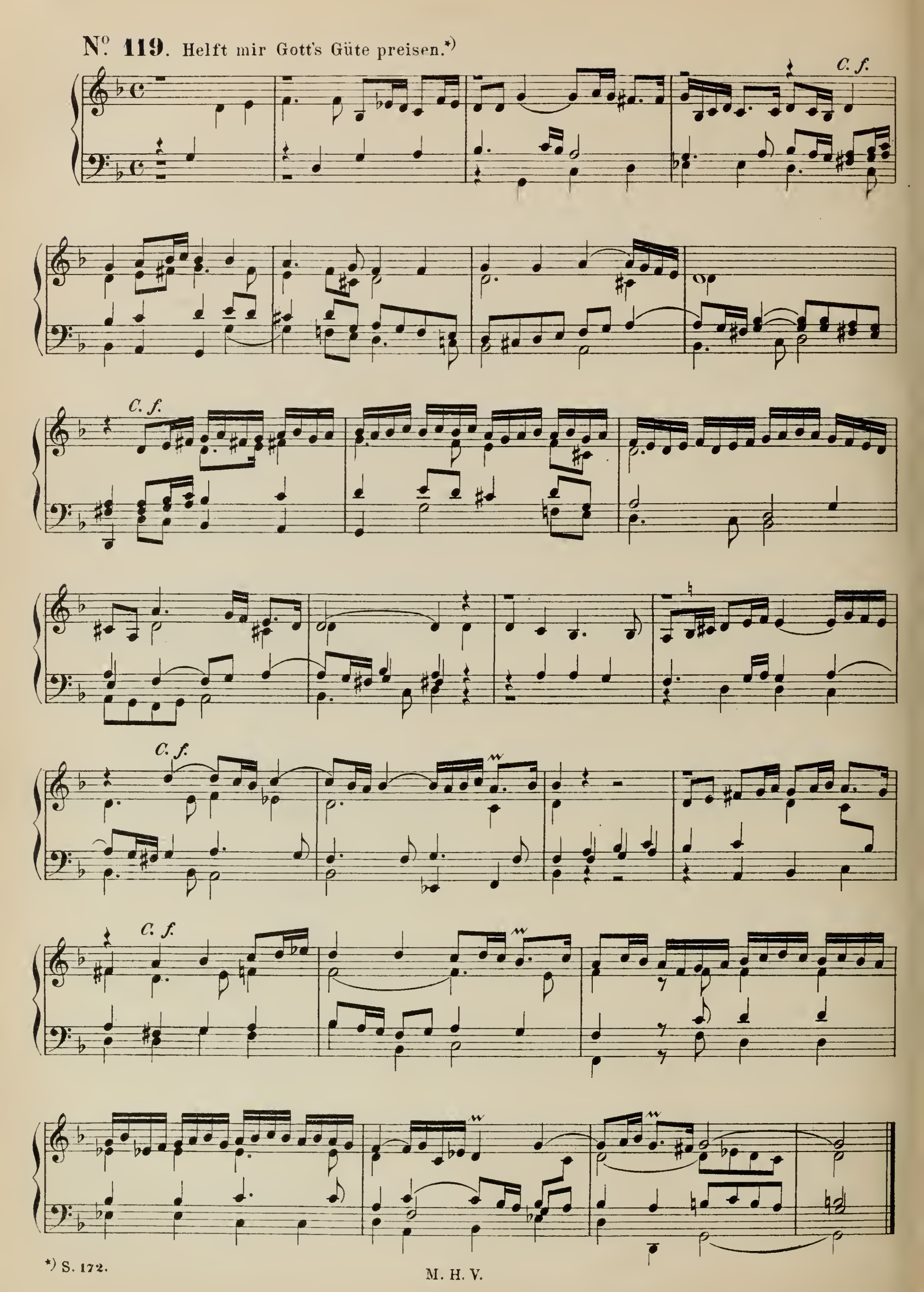
Dom-Organist in Schleswig,
geb. 1630, gest. 1706.

No. 118. Erbarm dich mein, o Herre Gott.



*) S. 171.

No. 119. Helft mir Gott's Güte preisen.*)



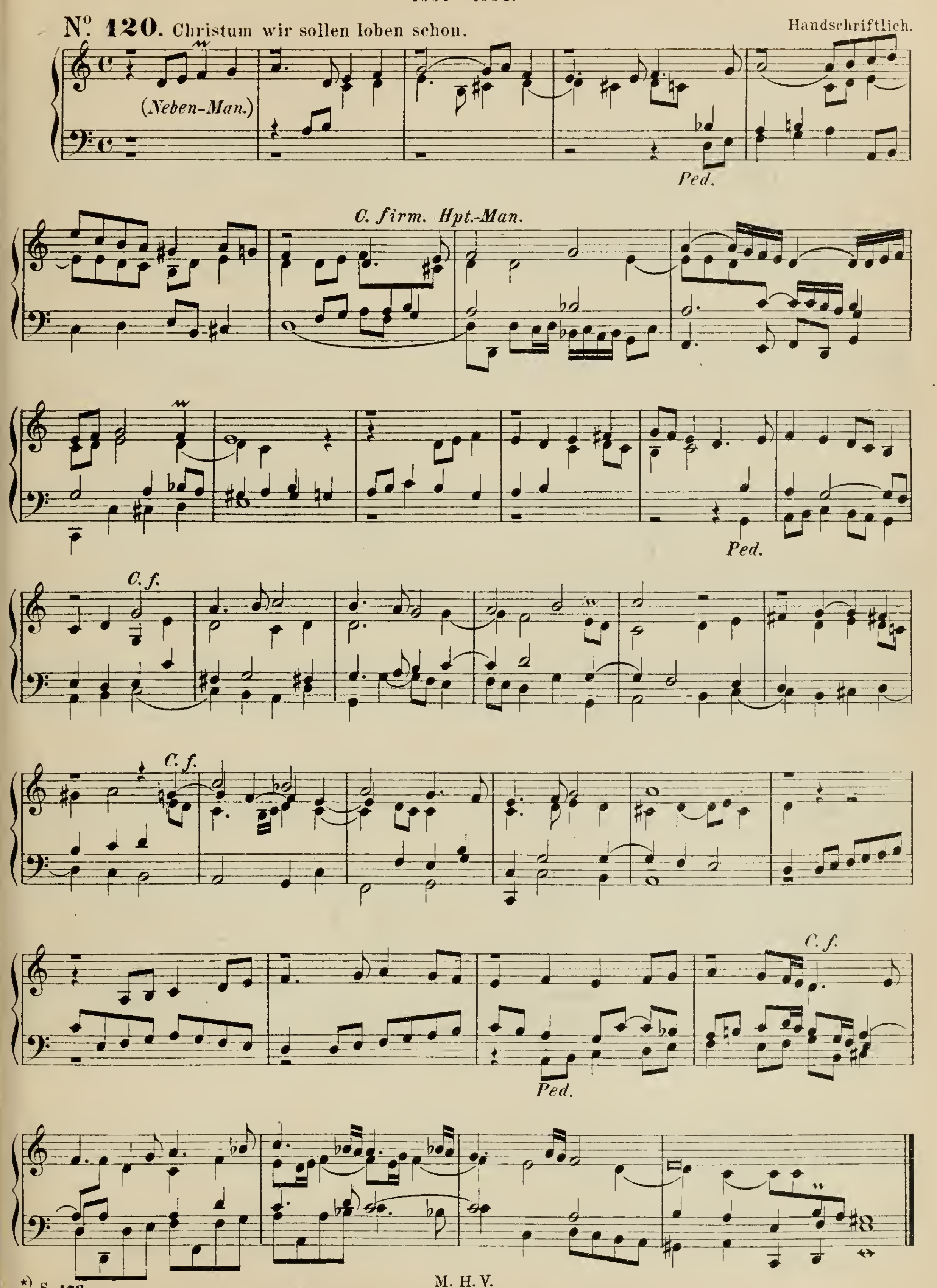
*) S. 172.

Georg Böhm,*)

Organist in Lüneburg,
1661 – 1734.

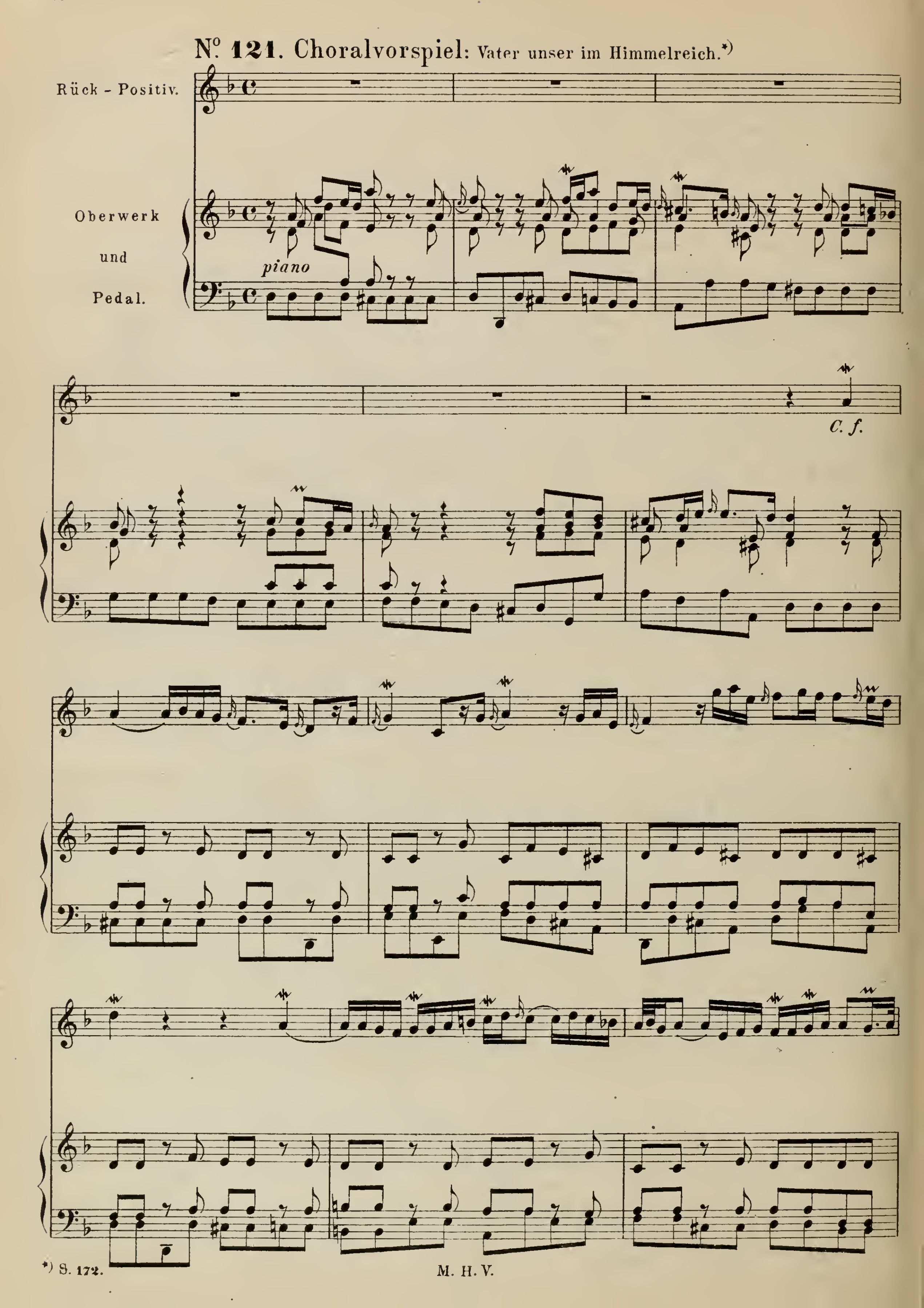
No. 120. Christum wir sollen loben schon.

Handschriftlich.

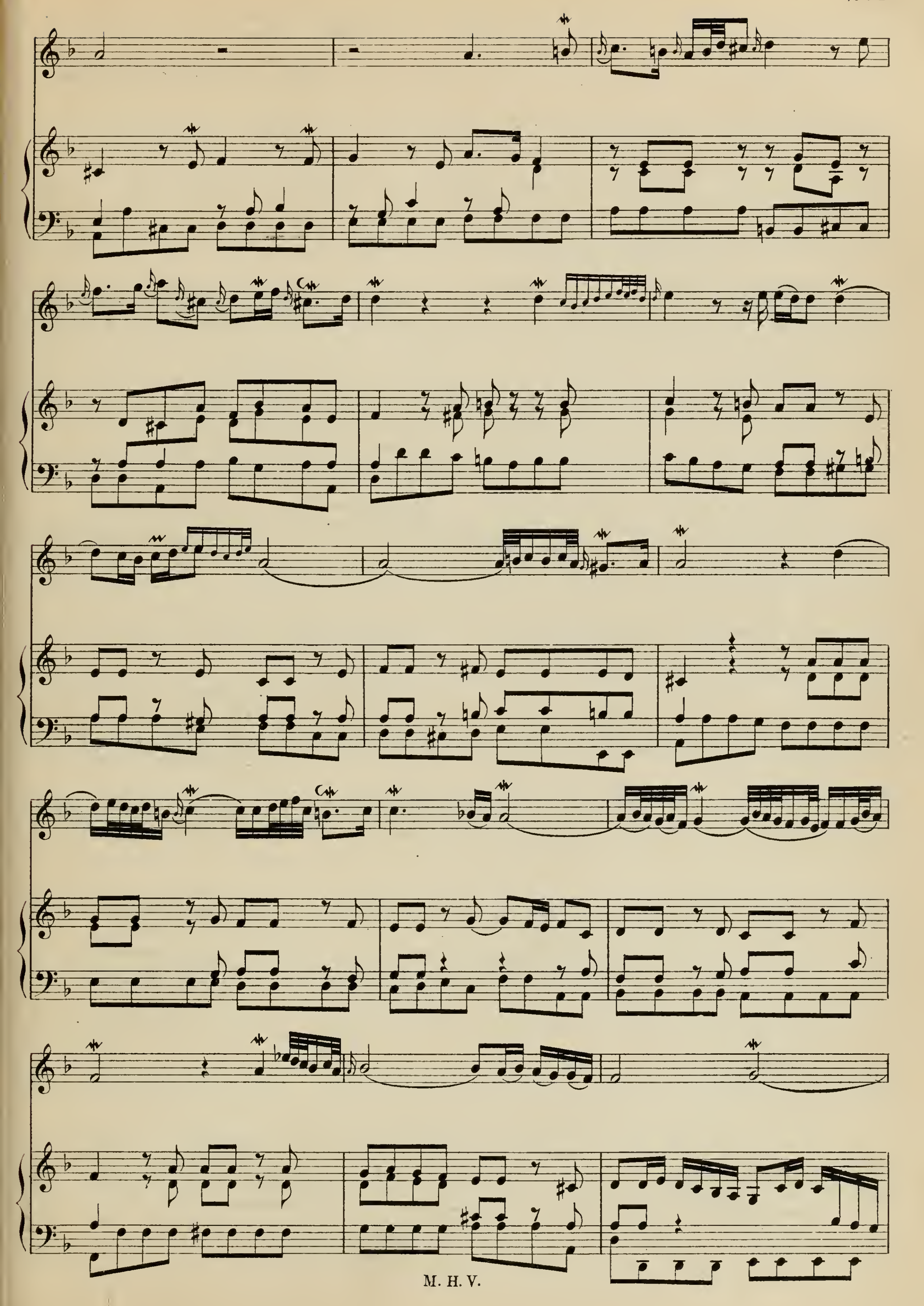


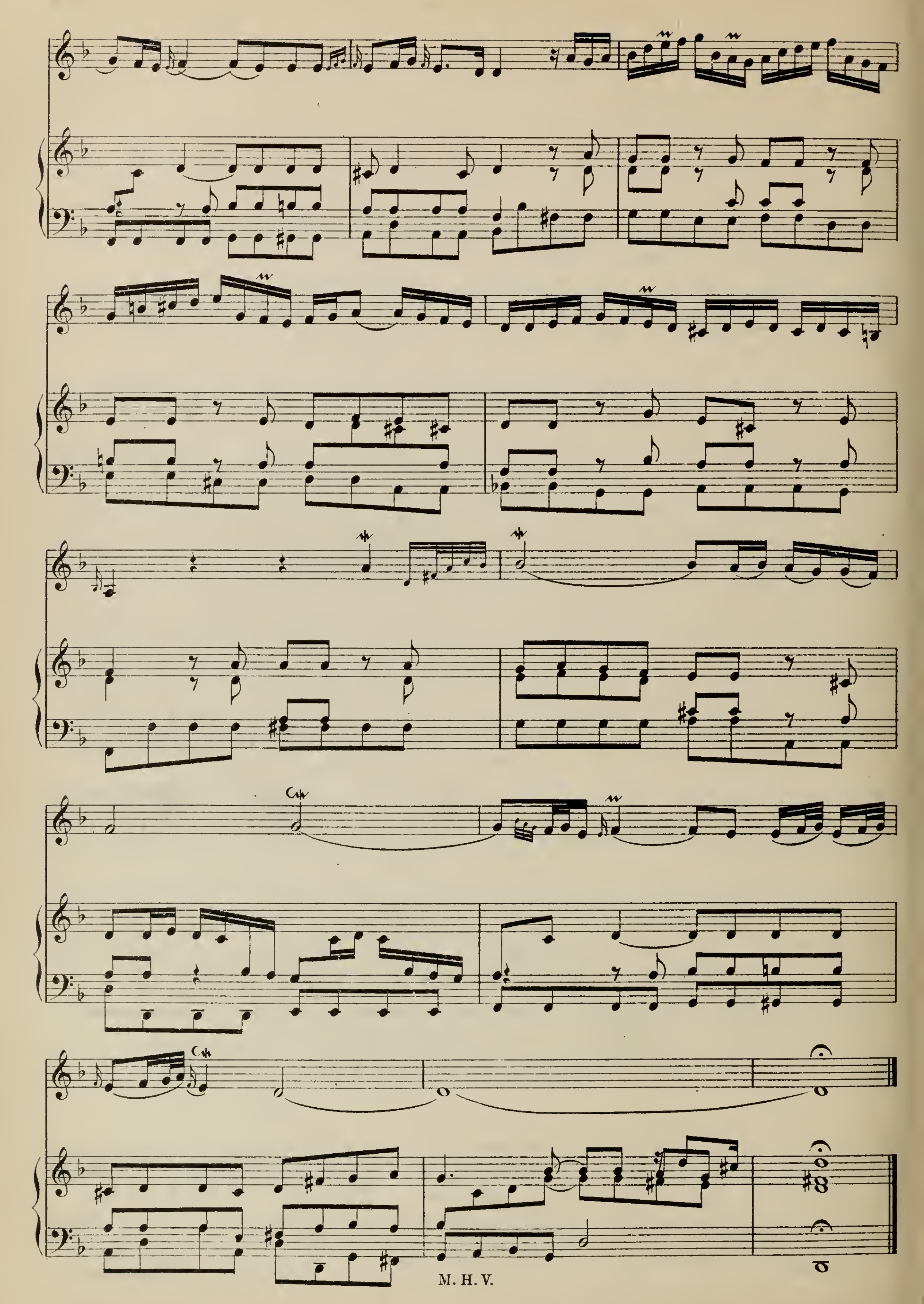
*) S. 173.

Nº 121. Choralvorspiel: Vater unser im Himmelreich.*)



*) S. 172.

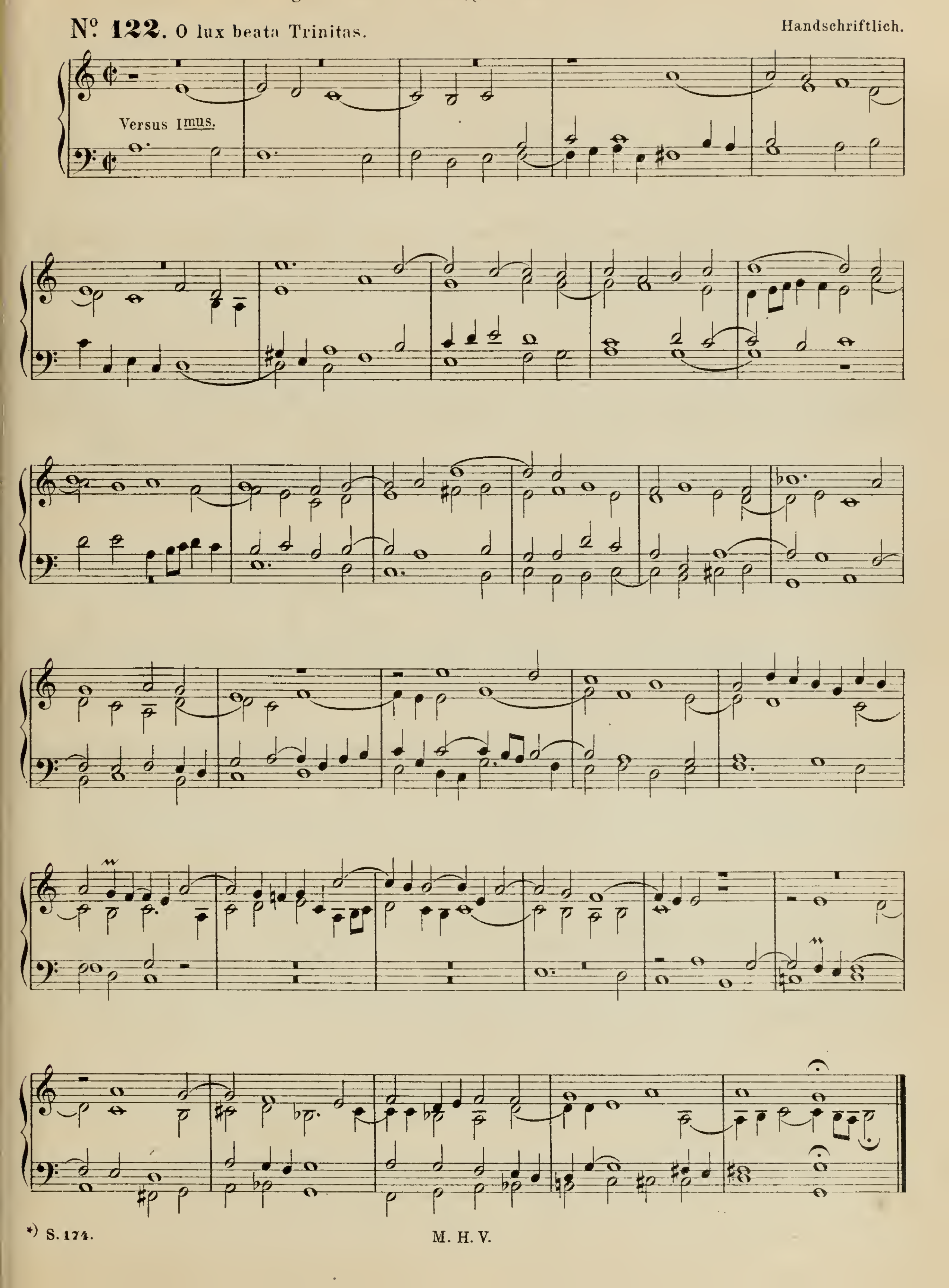




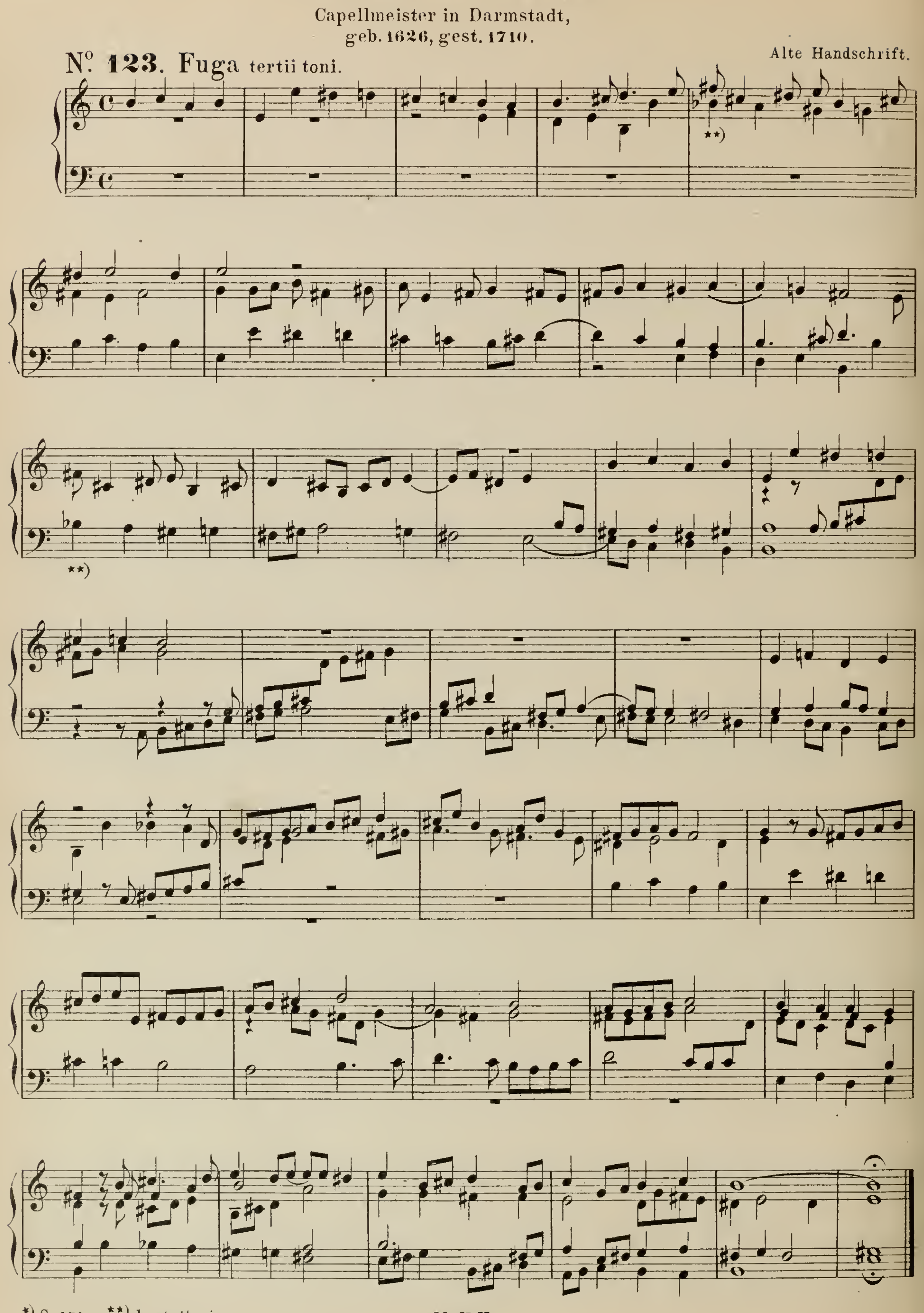
Johann Friedrich Alberti,*)

Hof-Org. zu Merseburg,
geb. 11. Januar 1642, gest. 14. Juni 1710.

Nº 122. O lux beata Trinitas. Handschriftlich.



*) S. 174.

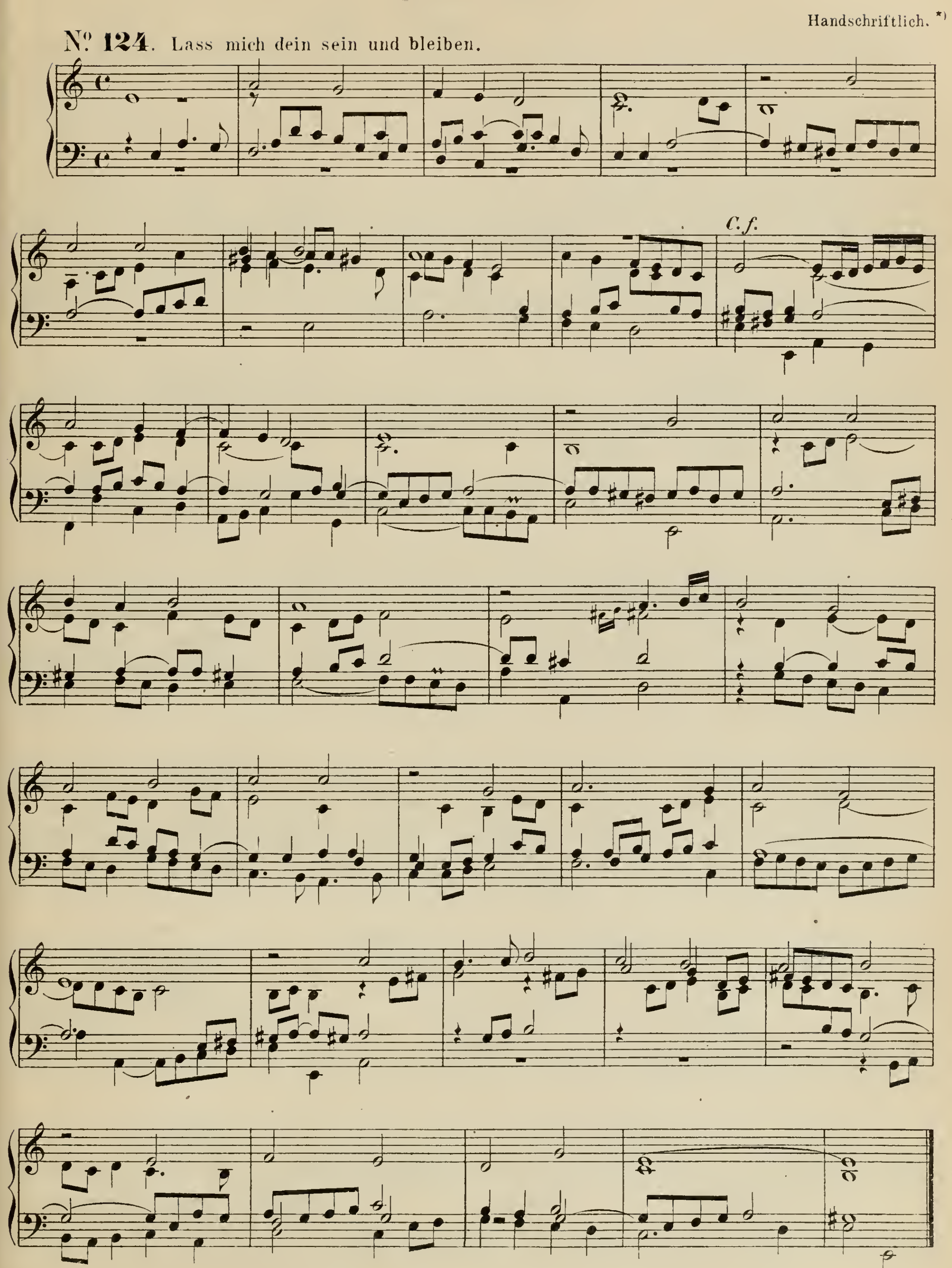

Wolfgang Carl Briegel,*)
Capellmeister in Darmstadt,
geb. 1626, gest. 1710.
Alte Handschrift.
N° 123. Fuga tertii toni.
**)
**)
*) S. 174. **) b, statt ais.
M. H.V.

Delphin Strunck,*)

Organist in Braunschweig,
geb. 1601, † 1694.

Handschriftlich.*)

№ 124. Lass mich dein sein und bleiben.
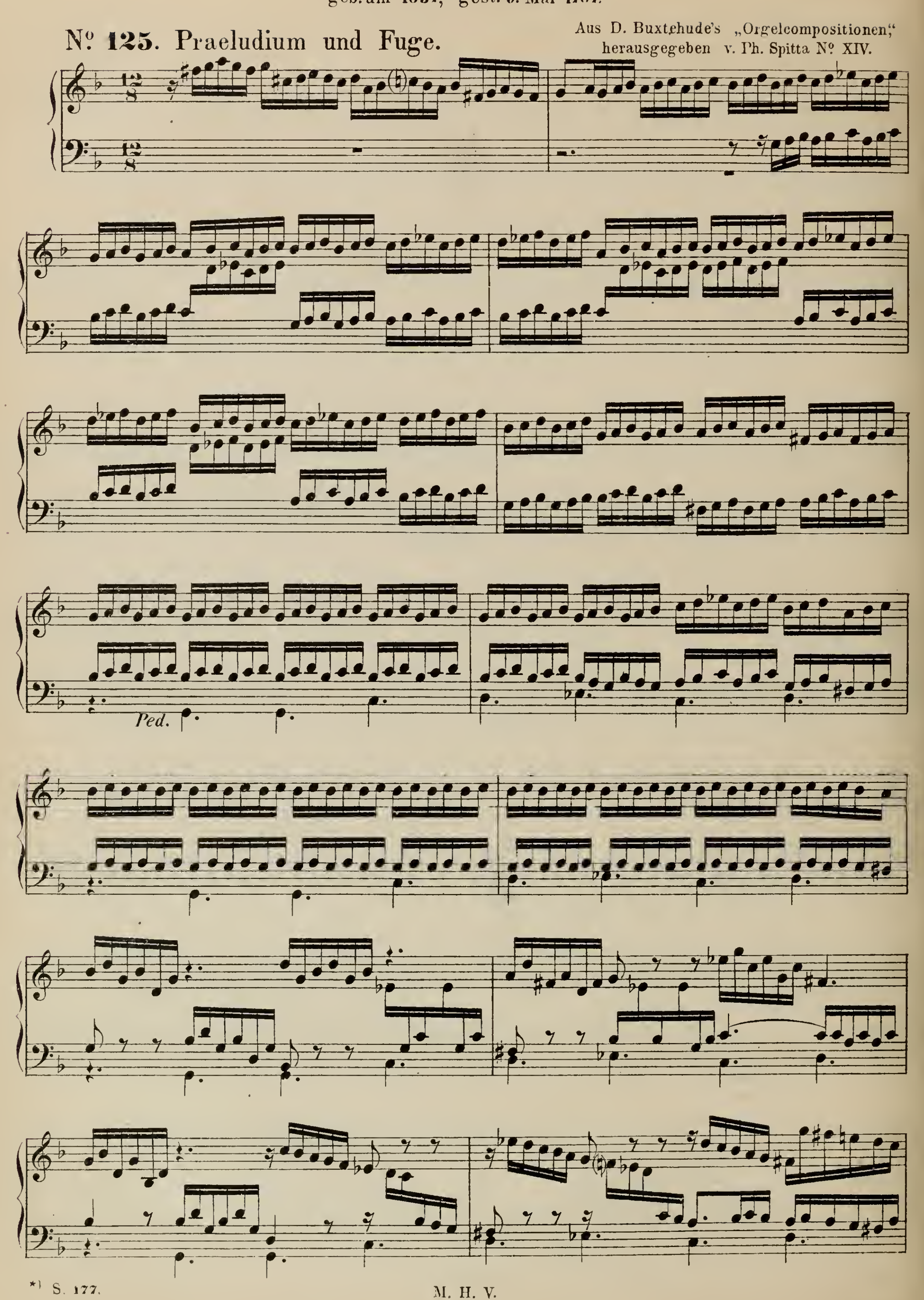


*) Durch die Güte des Herrn M.-Dir. Frankenberger in Sondershausen. (S. 182.)

Dieterich Buxtehude,*)

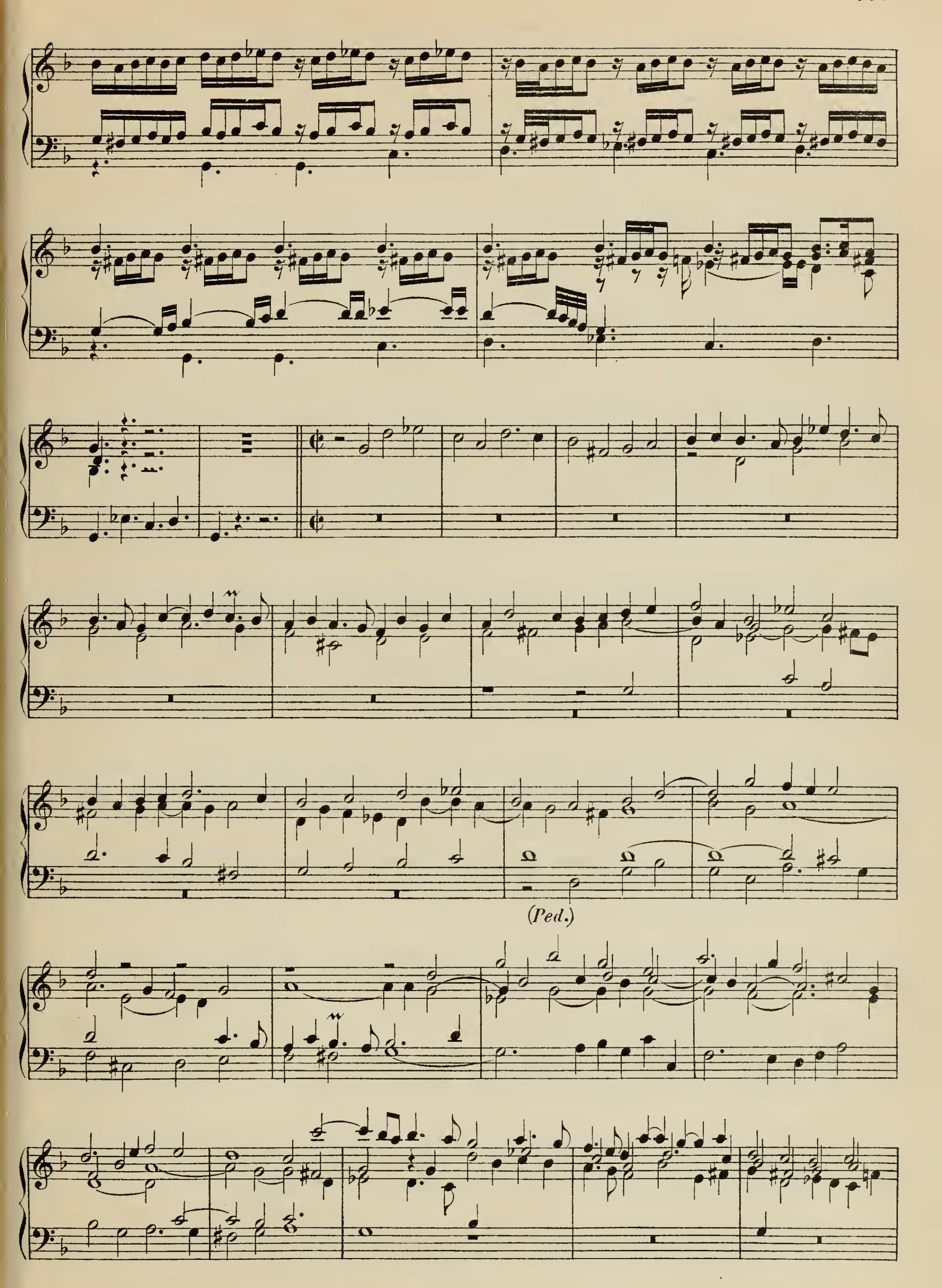
geb. um 1637, gest. 9. Mai 1707.

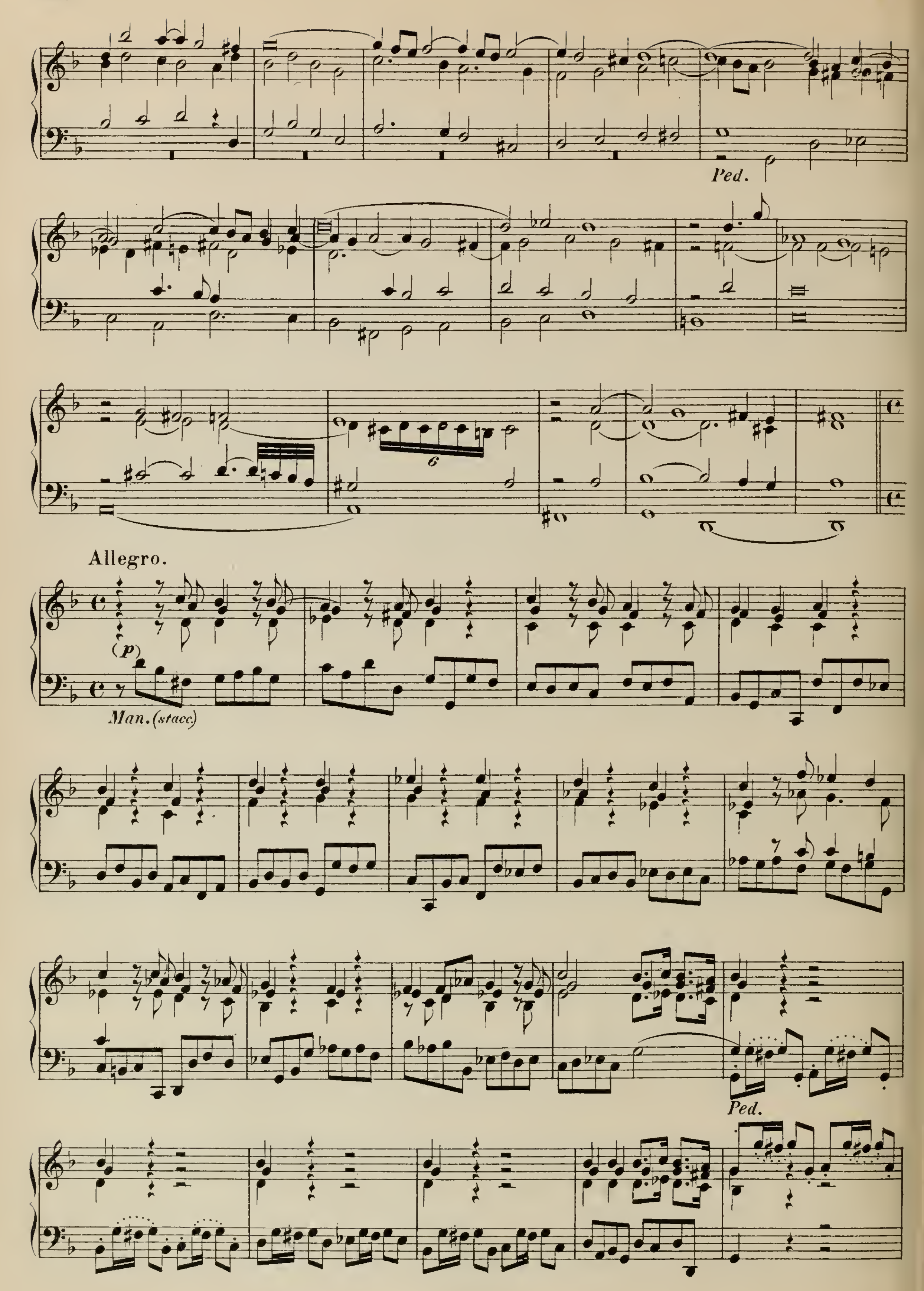
Nº 125. Praeludium und Fuge.

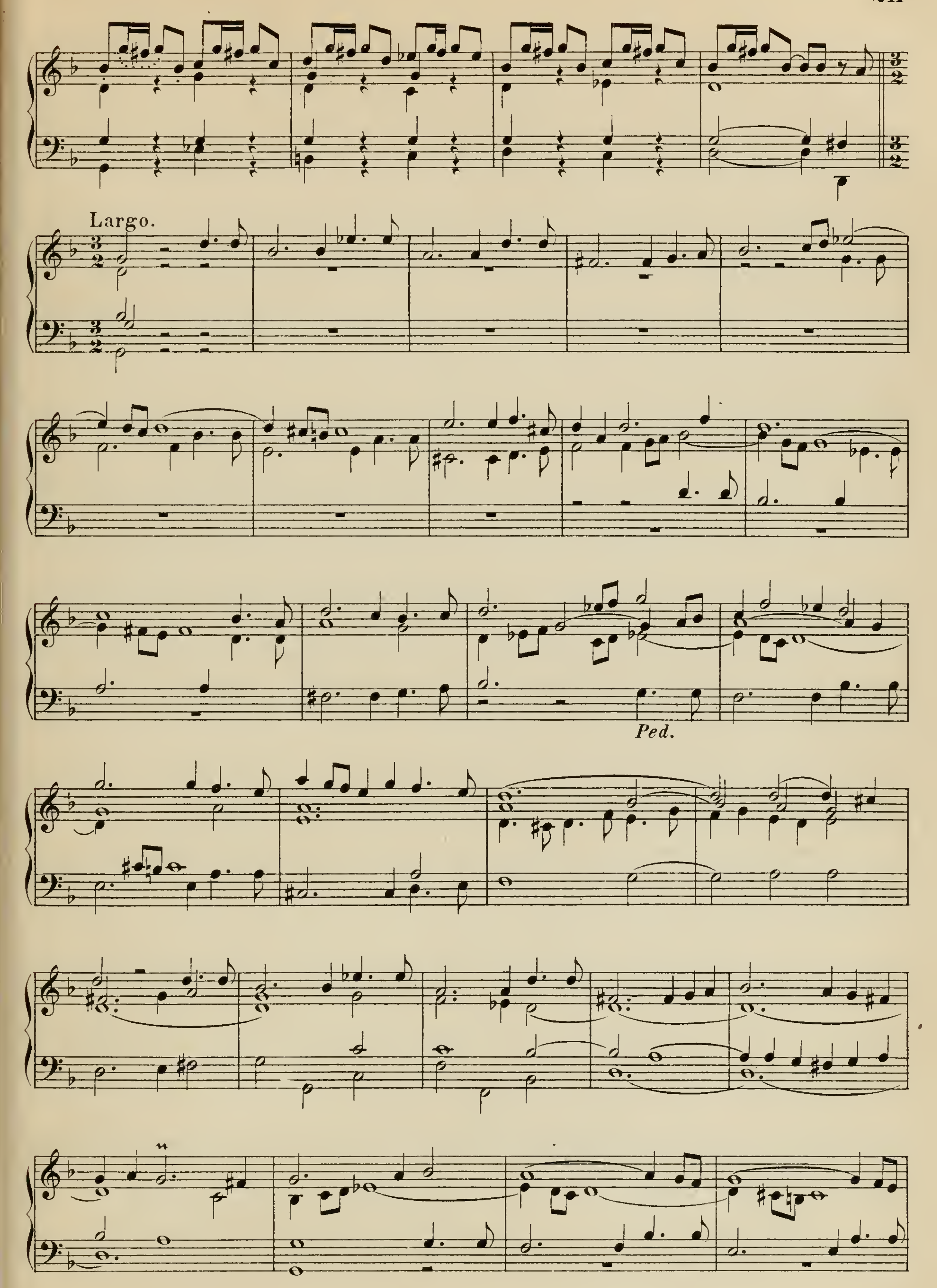
Aus D. Buxtehude's „Orgelcompositionen,“ herausgegeben v. Ph. Spitta Nº XIV.

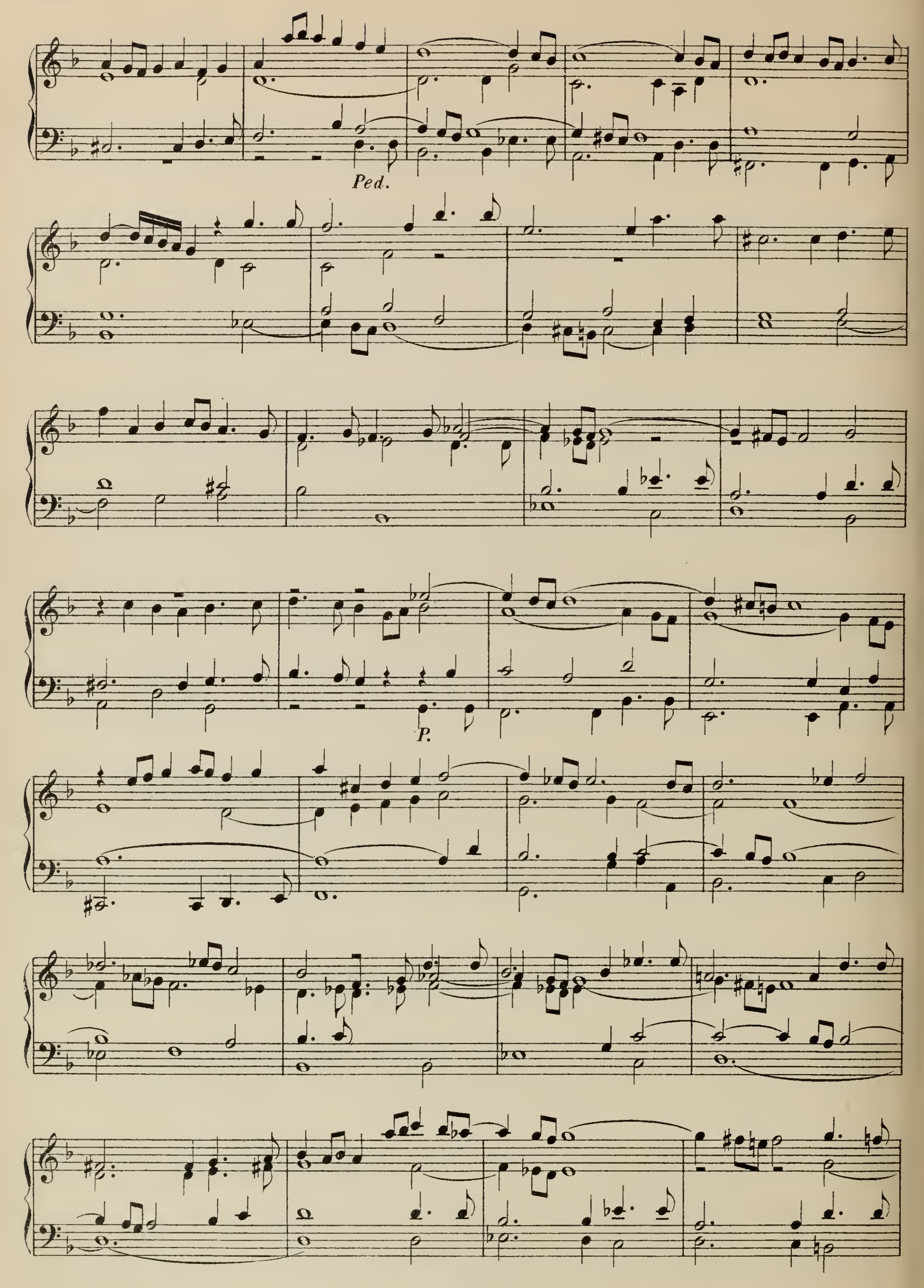


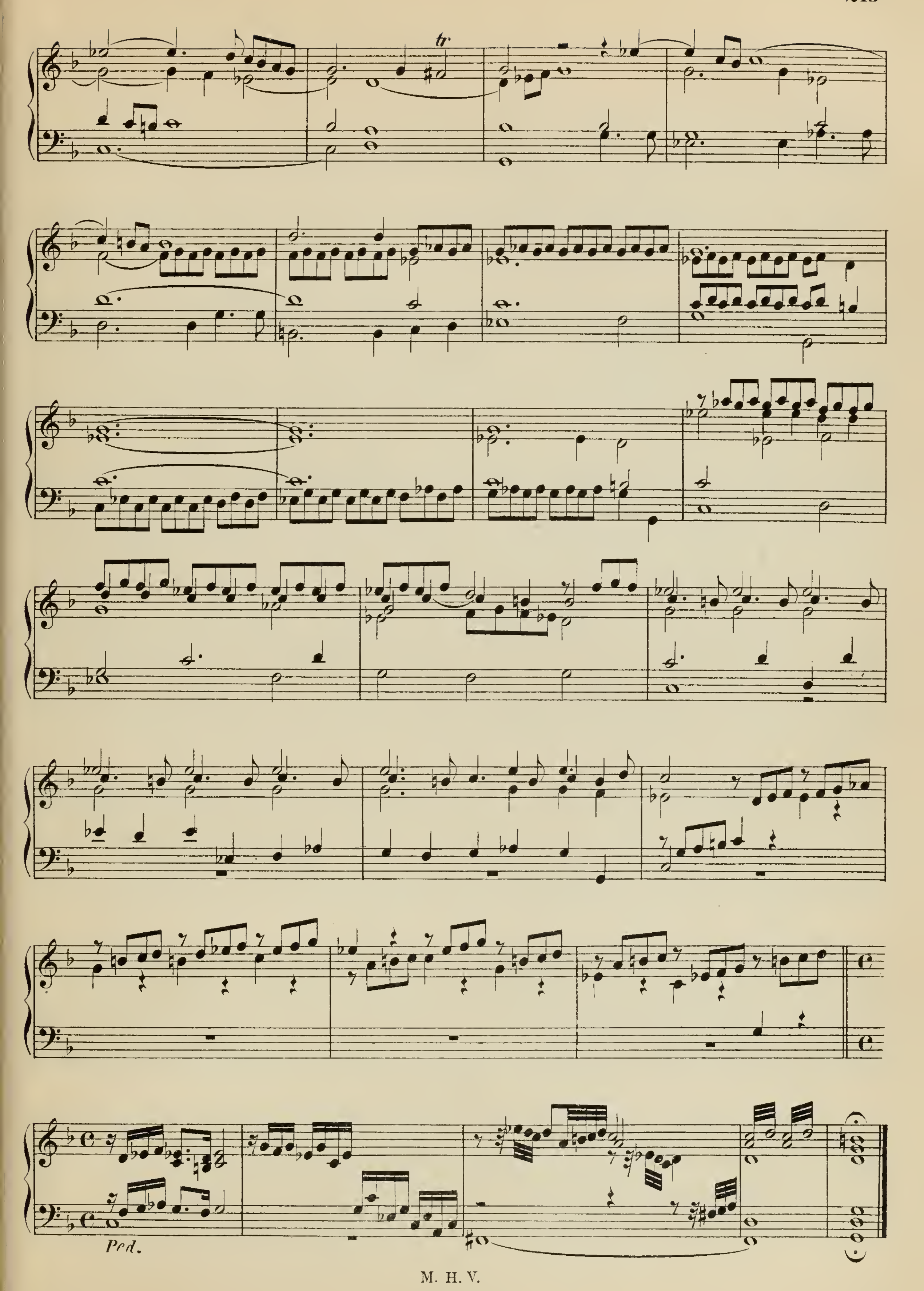
*) S. 177.


(Ped.)

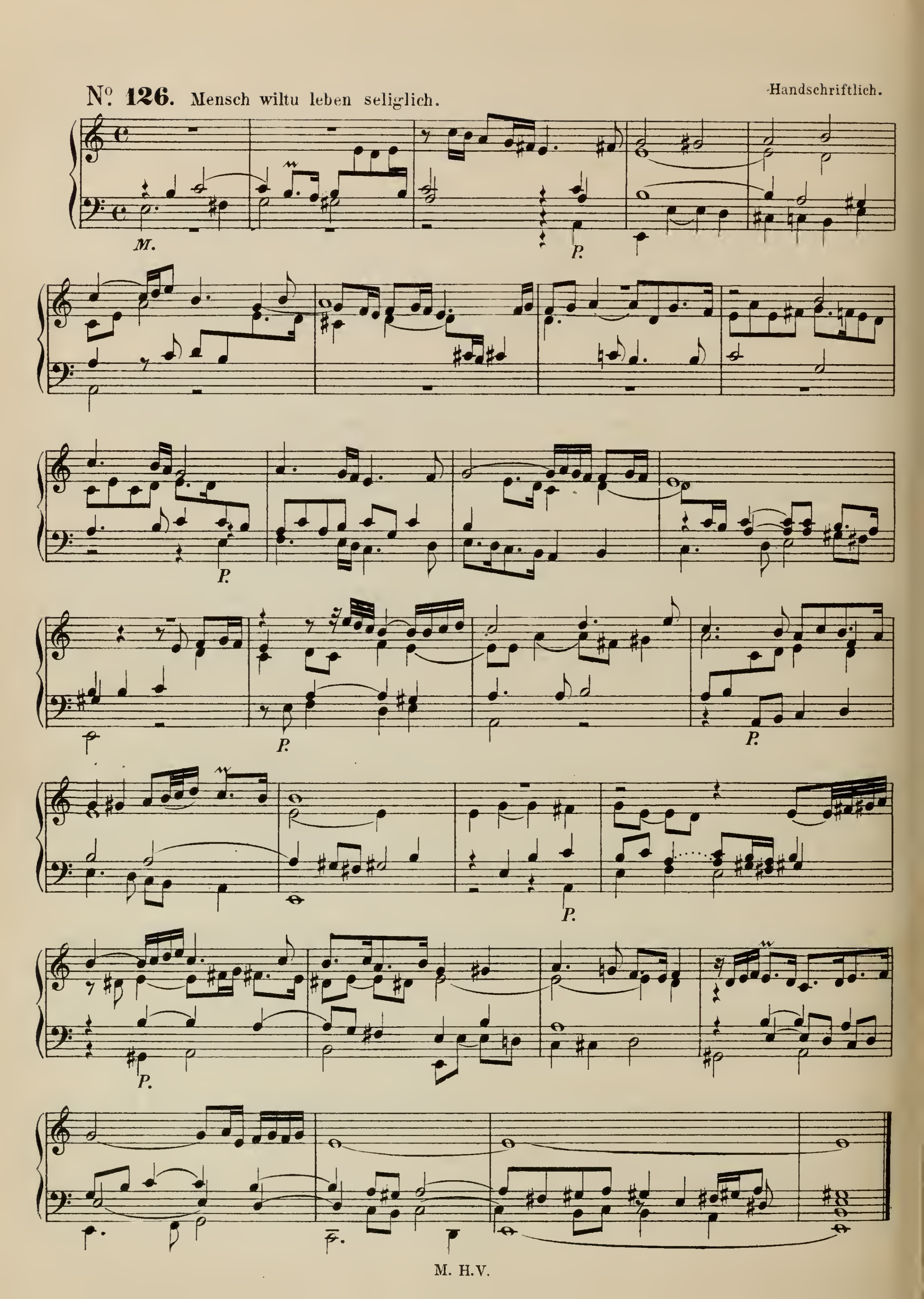

Ped.
Allegro.
(p)
Man. (stacc.)
Ped.


Largo.
Ped.


Ped.
P.



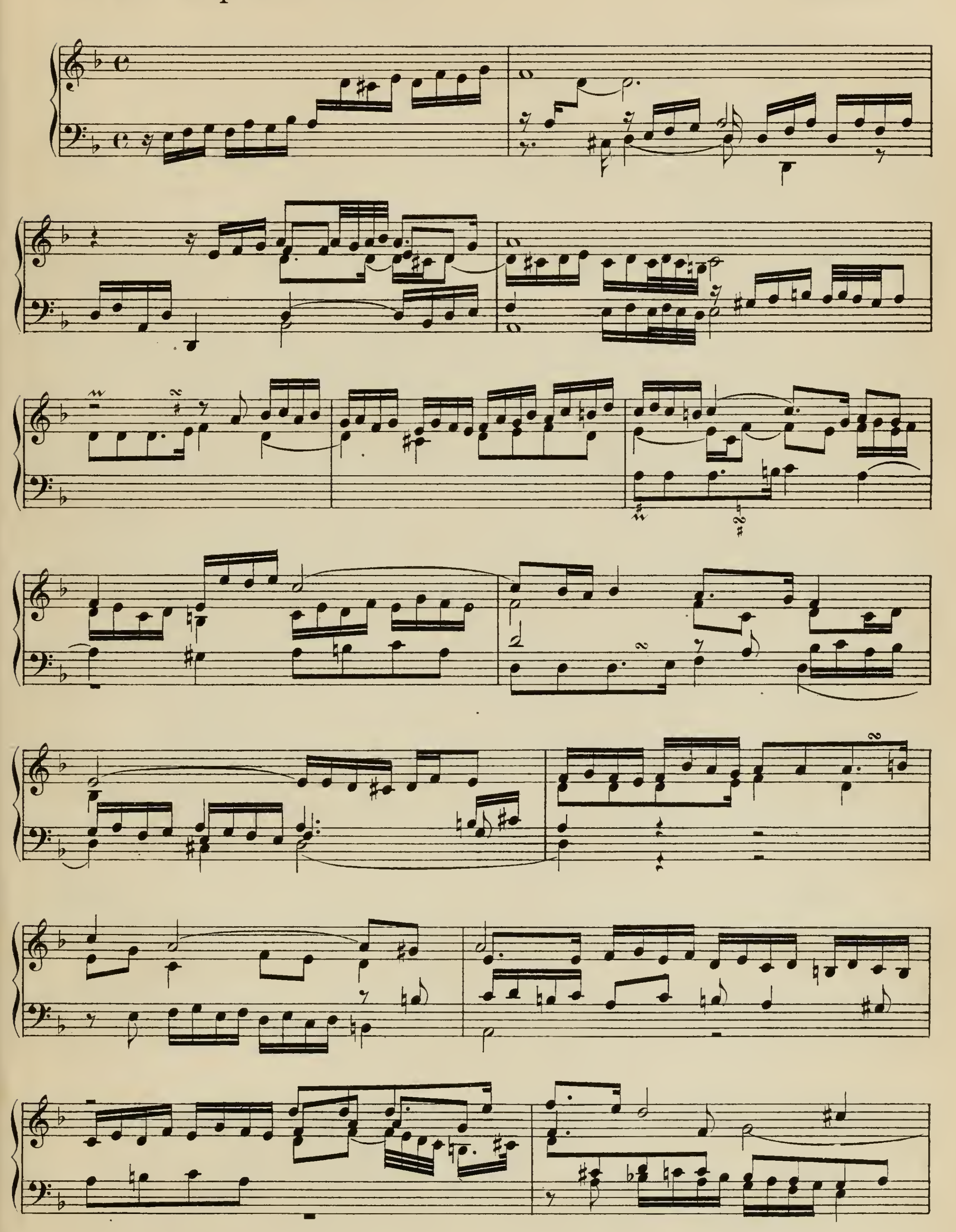
tr
Ped.

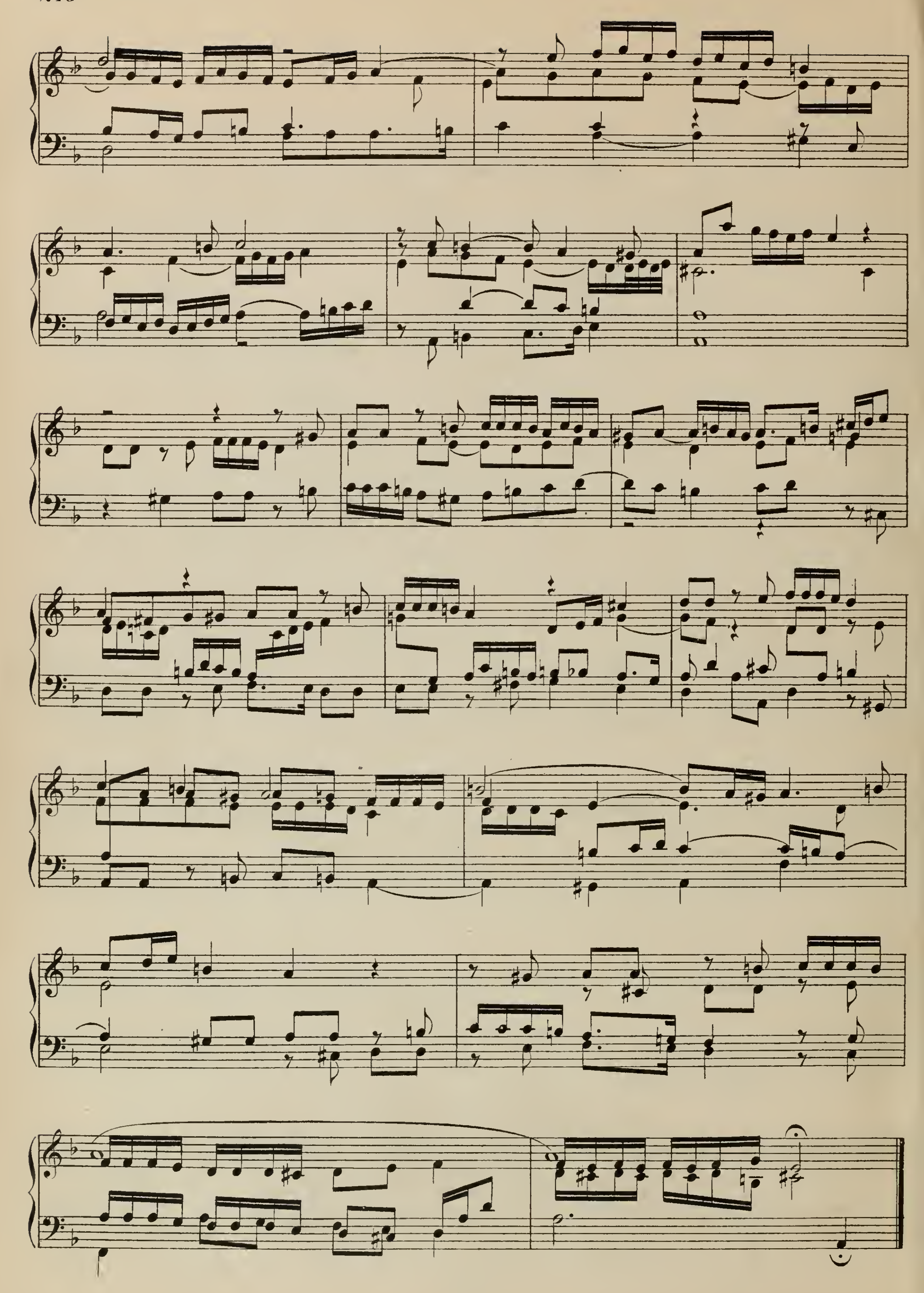


No. 126. Mensch wiltu leben seliglich.
Handschriftlich.
M.
P.
P.
P.
P.
P.
P.

No. 127. Maquificat 1 mi toni.

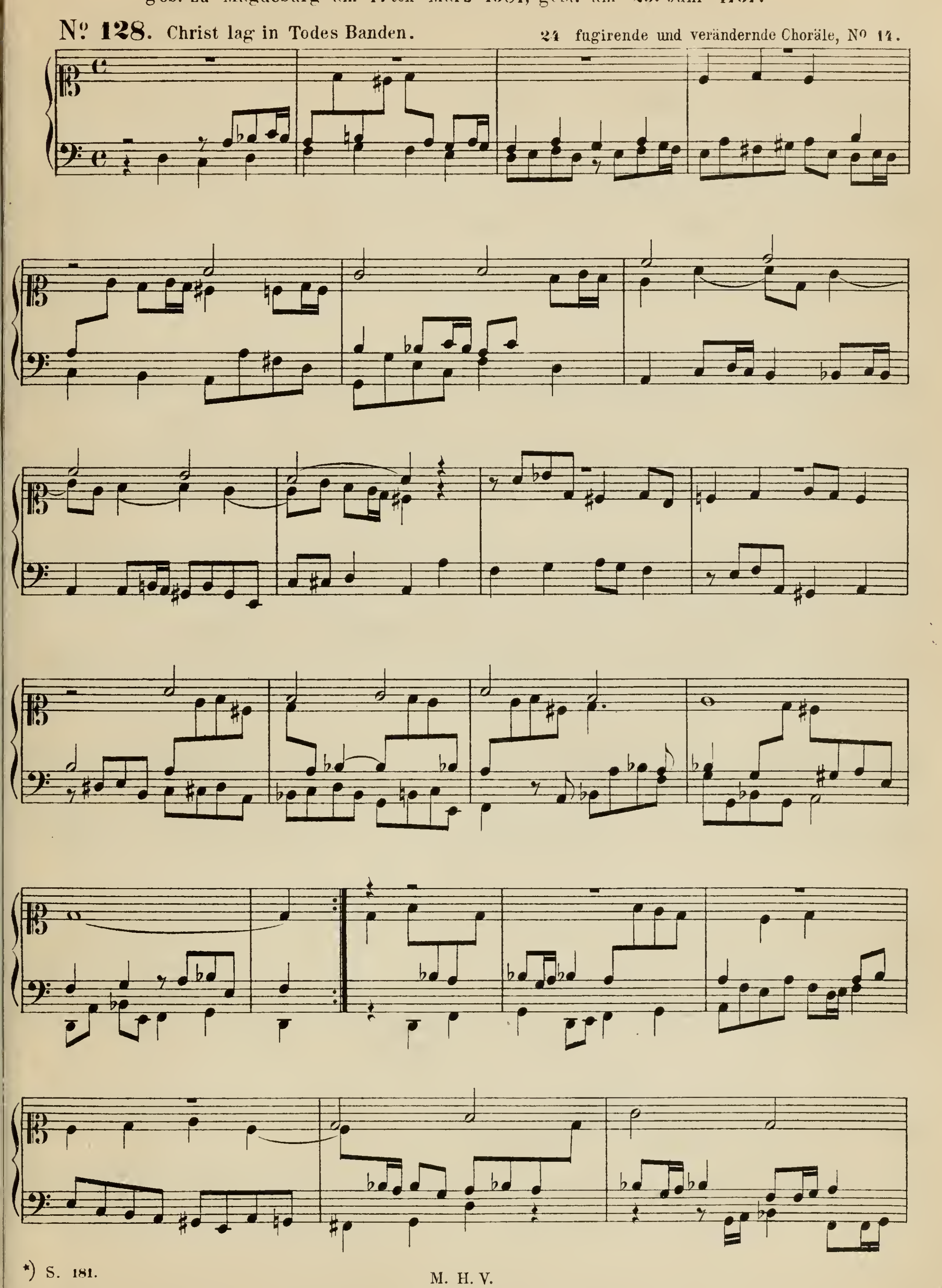
Handschriftlich.



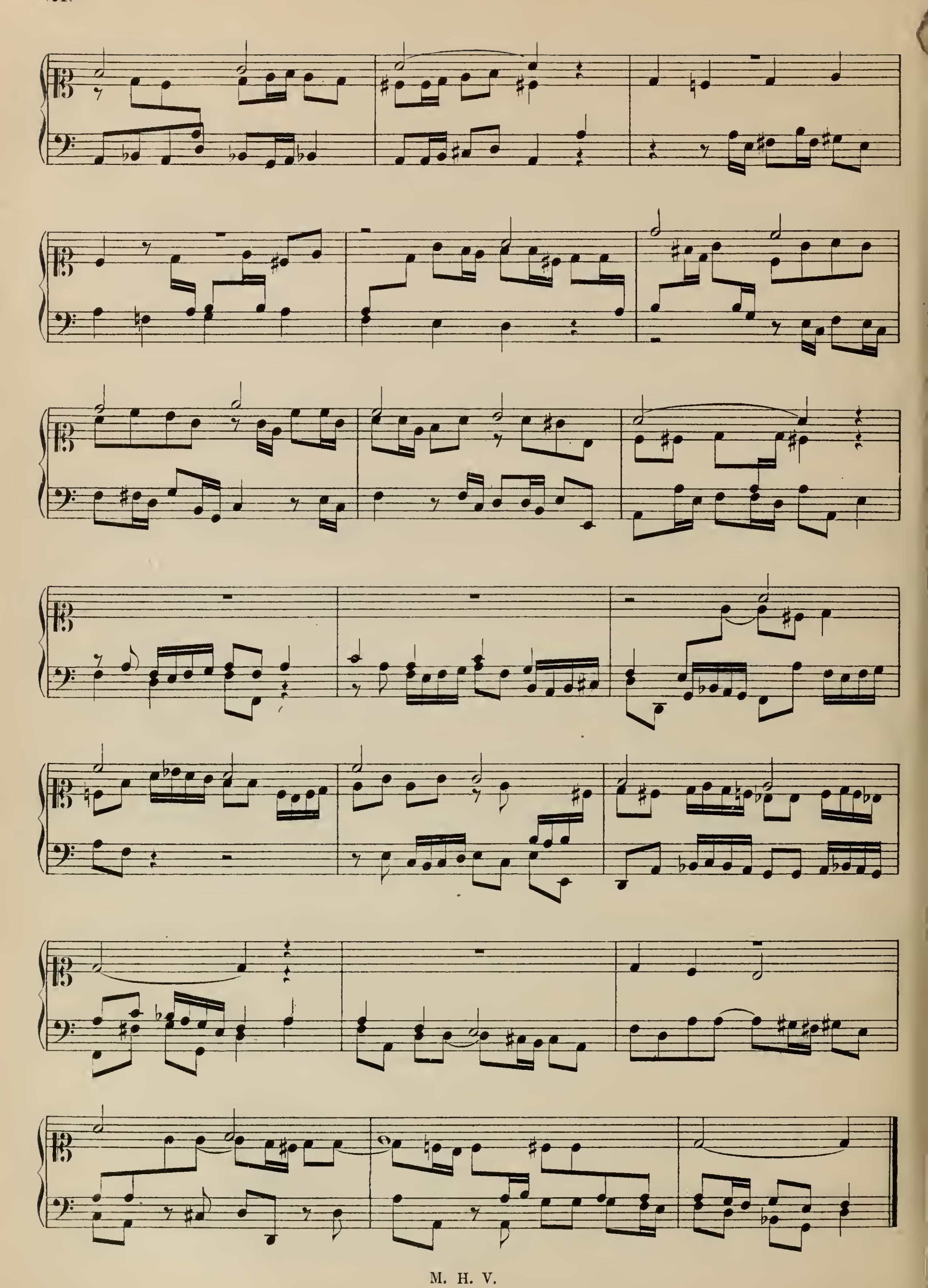


Georg Philipp Telemann,*)

Musikdir. zu Hamburg,
geb. zu Magdeburg am 14ten März 1681, gest. am 25. Juni 1767.



*) S. 181.



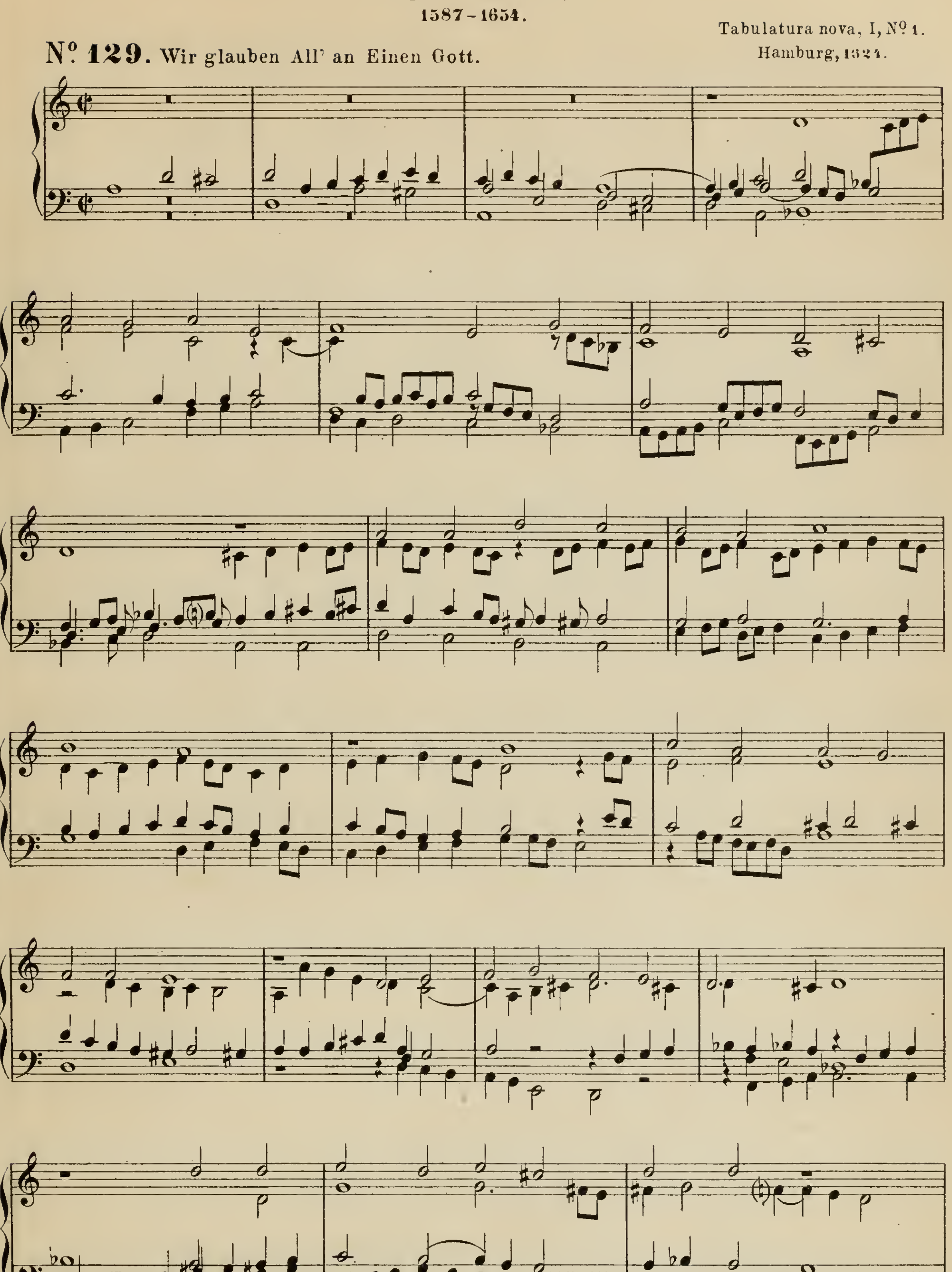
Samuel Scheidt,*)

Organist zu Halle,

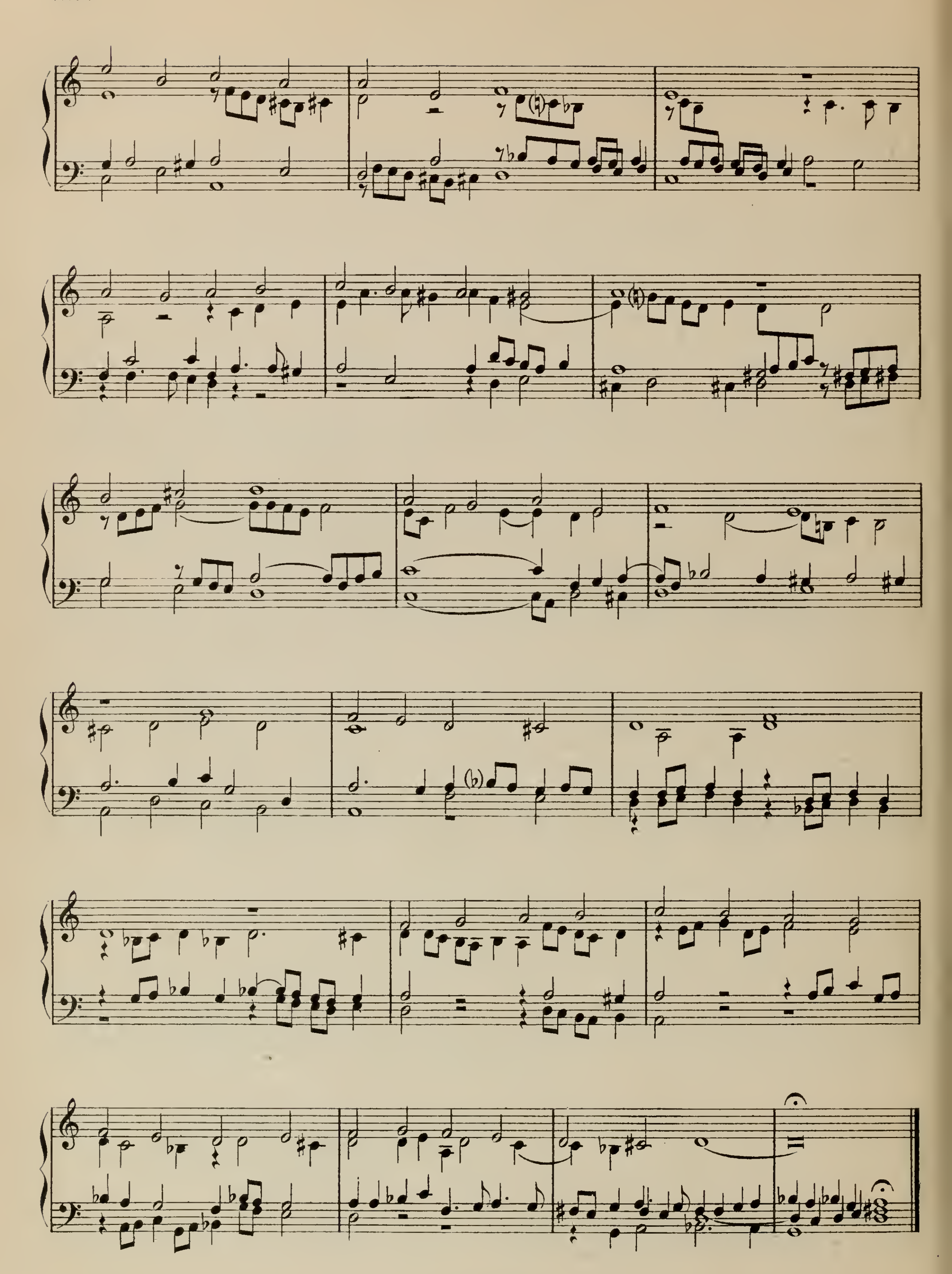
1587-1654.

Tabulatura nova, I, Nº 1.
Hamburg, 1624.

Nº 129. Wir glauben All' an Einen Gott.

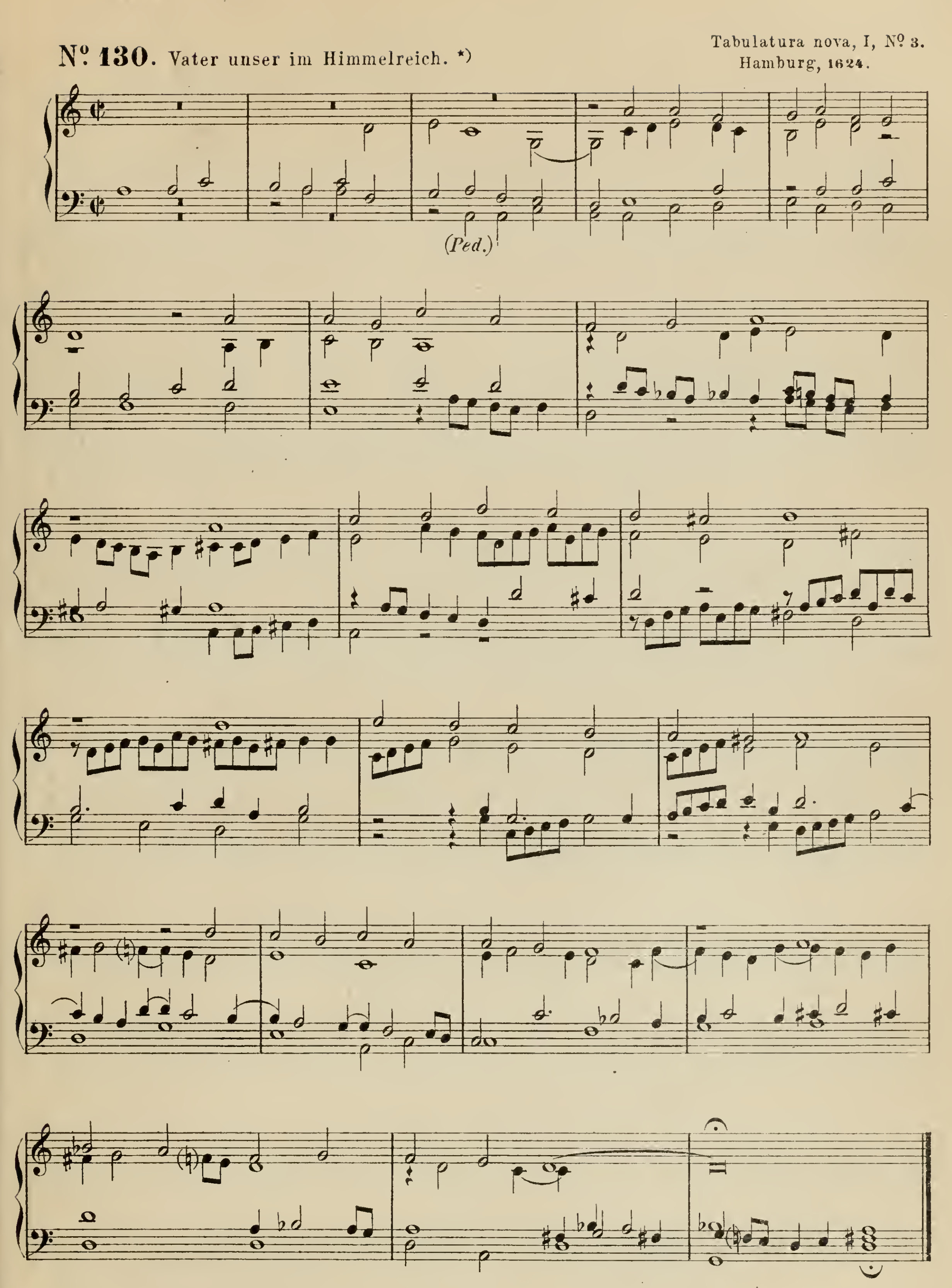


*) S. 188.



Tabulatura nova, I, Nº 3.
Hamburg, 1624.

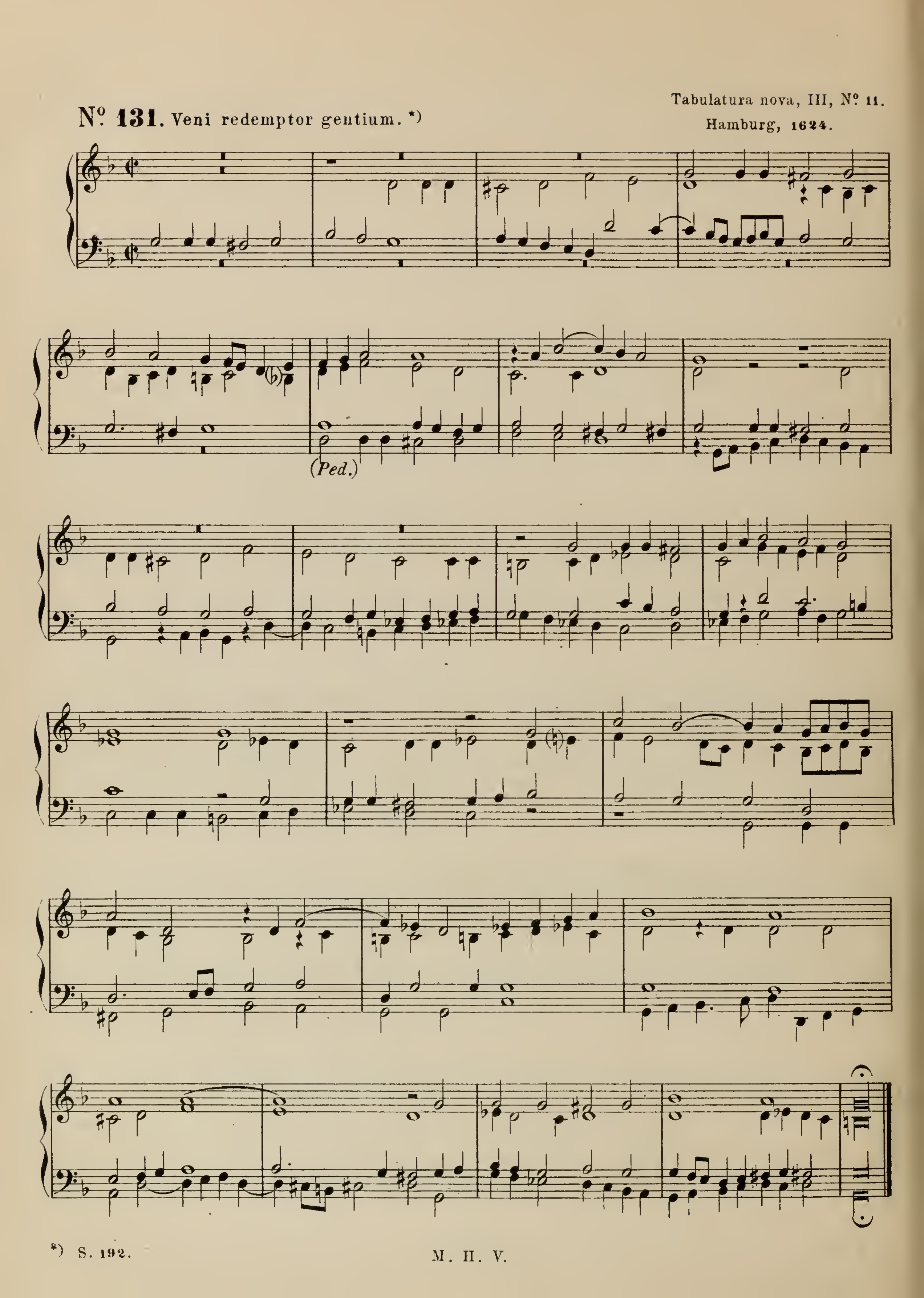
Nº 130. Vater unser im Himmelreich. *)



*) S. 189.

Tabulatura nova, III, Nº 11.
Hamburg, 1624.

Nº 131. Veni redemptor gentium. *)



*) S. 192.

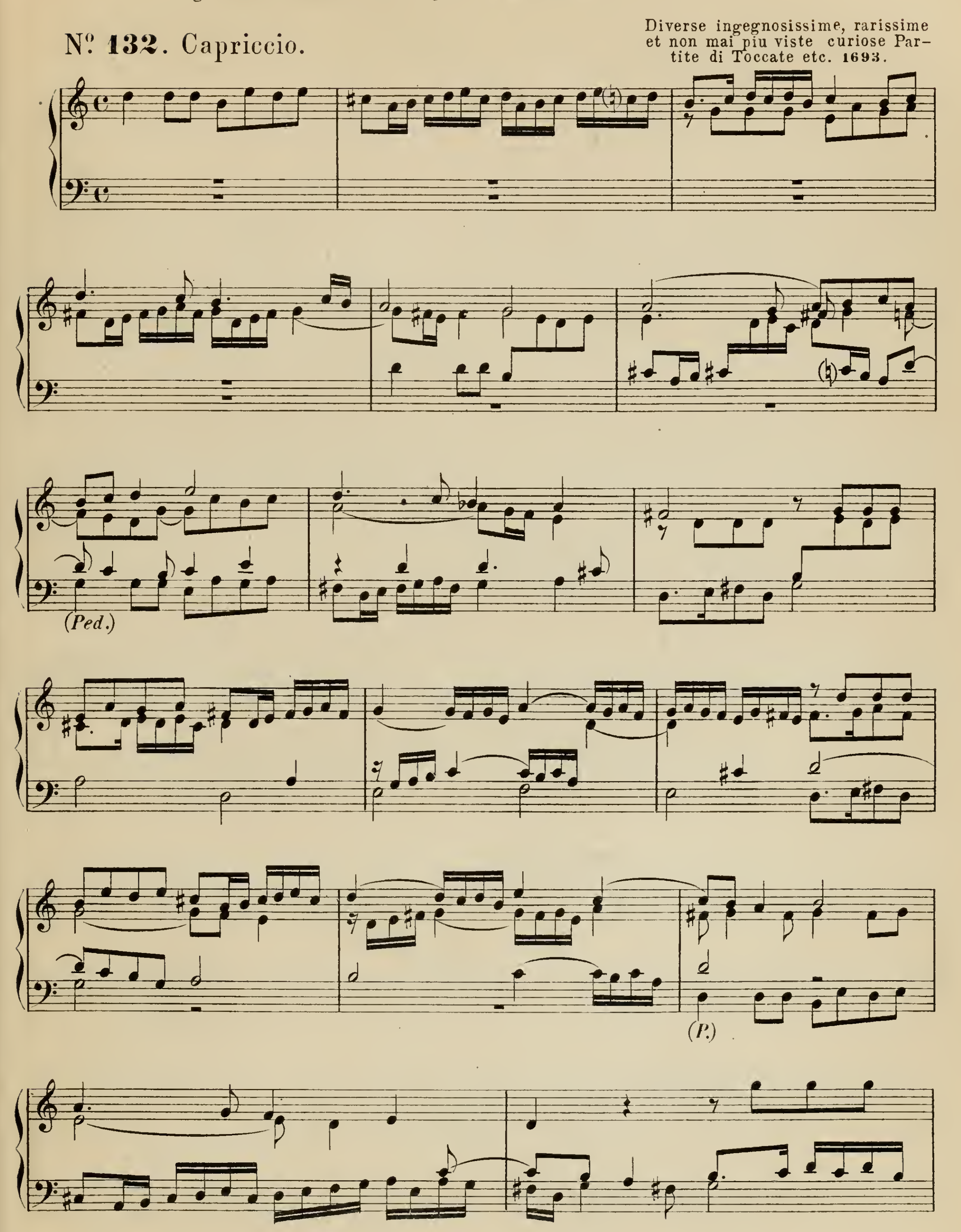
Joh. Jacob Froberger,*)

Schüler G. Frescobaldi's,

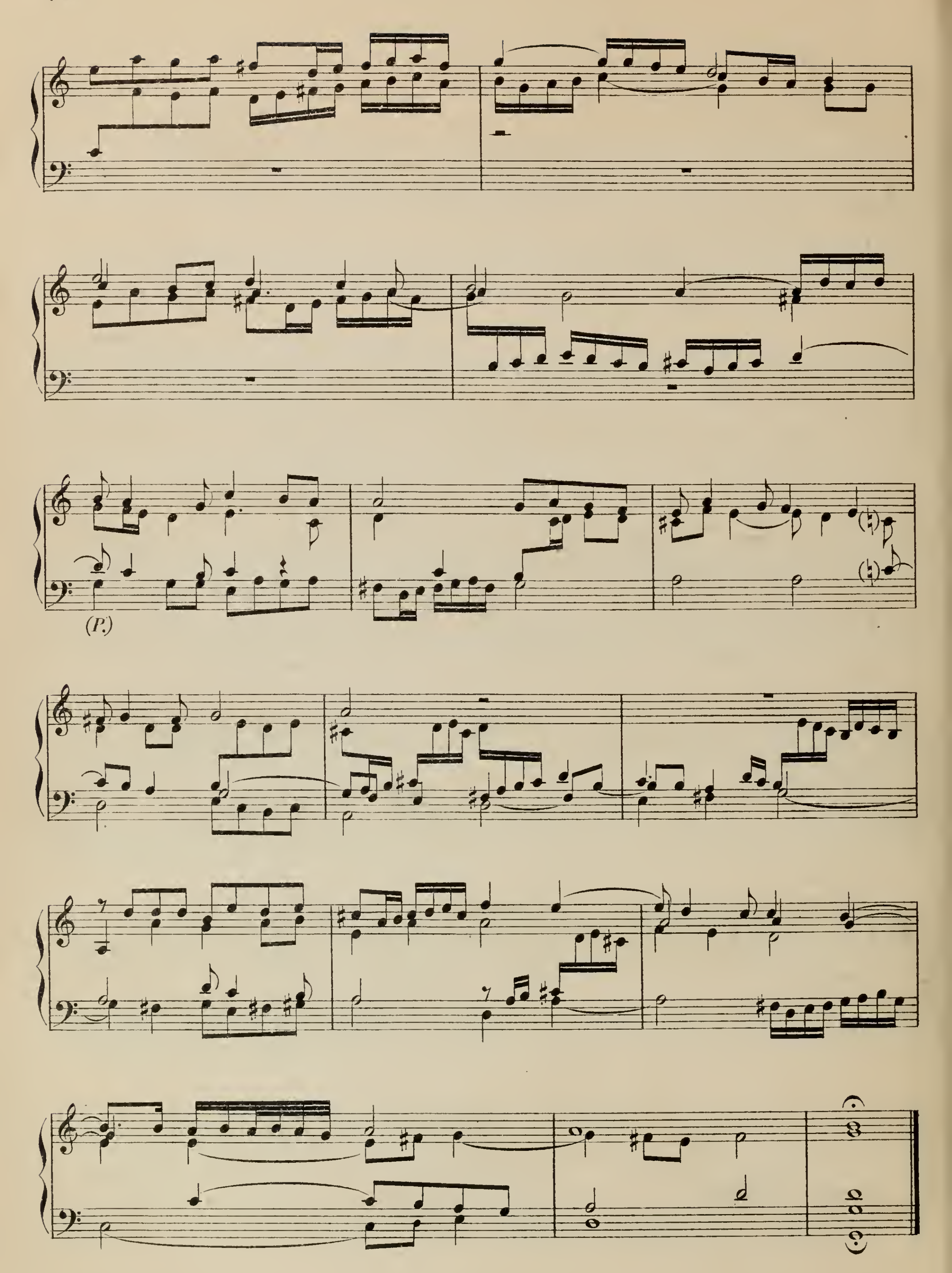
geb. um 1600 zu Halle, gest. 7. Mai 1667 zu Héricourt.

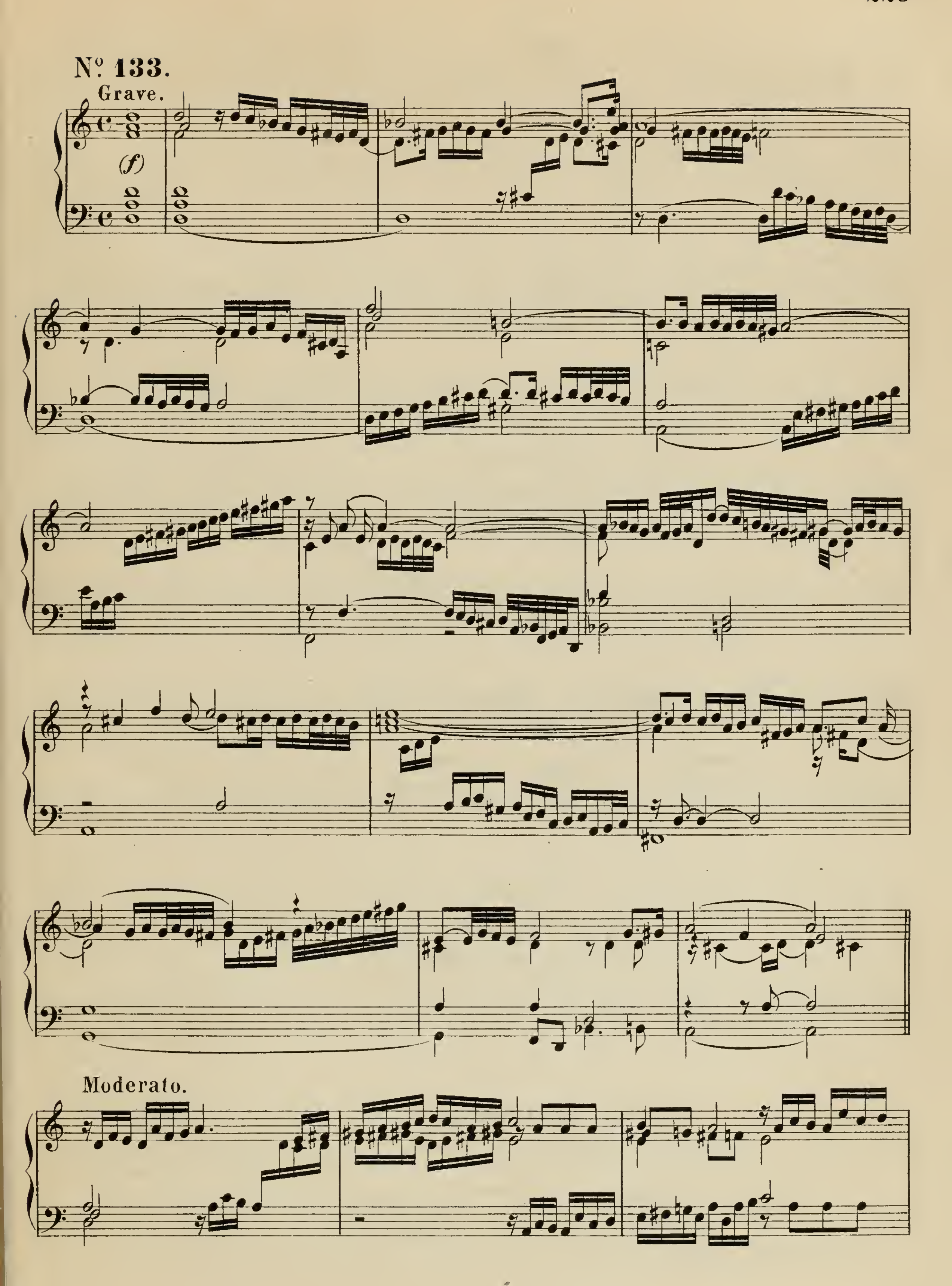
Nº 132. Capriccio.

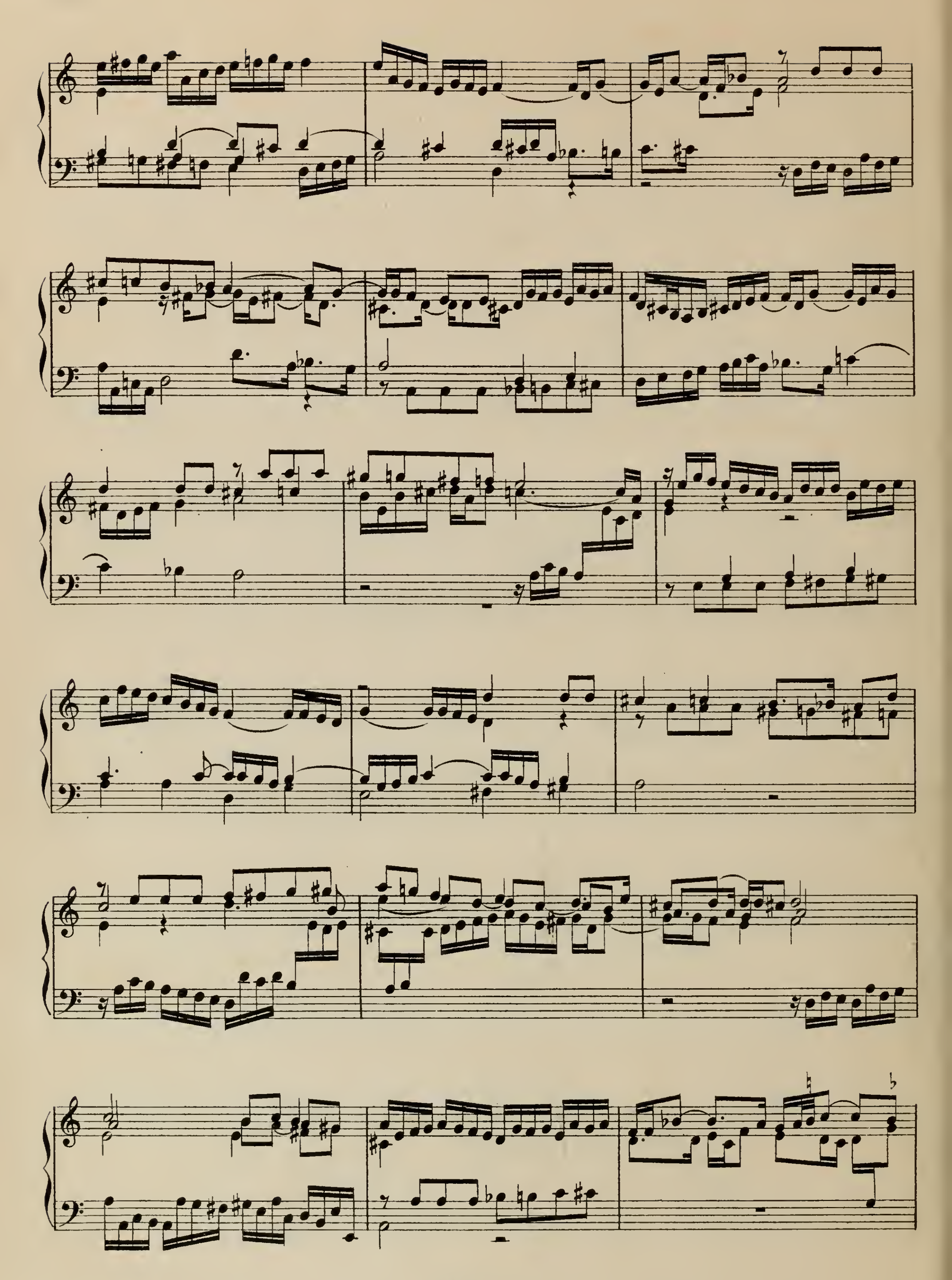
Diverse ingegnosissime, rarissime et non mai piu viste curiose Partite di Toccate etc. 1693.

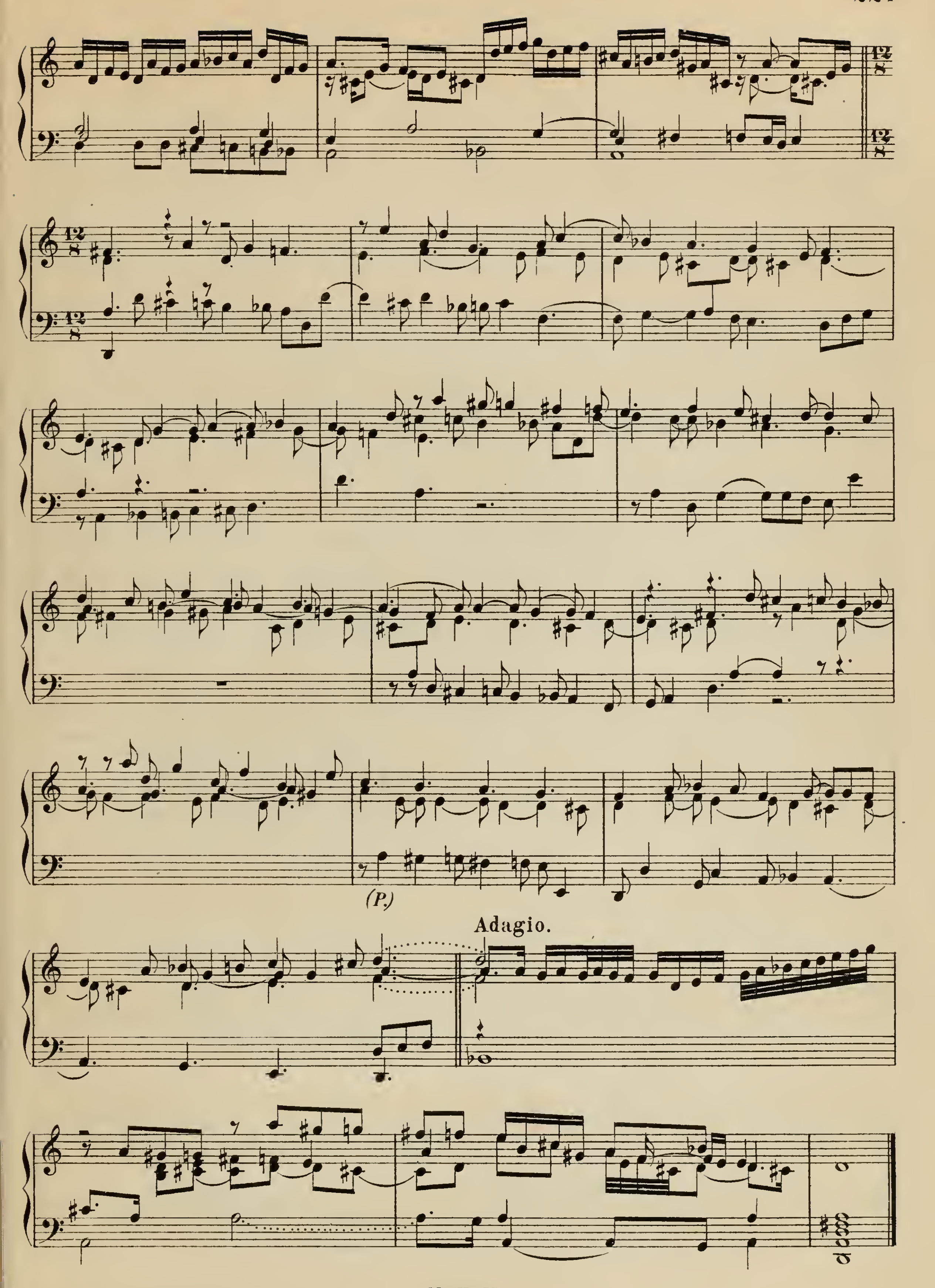


*) S. 204.


(P.)


Nº 133.
Grave.
(f)
Moderato.



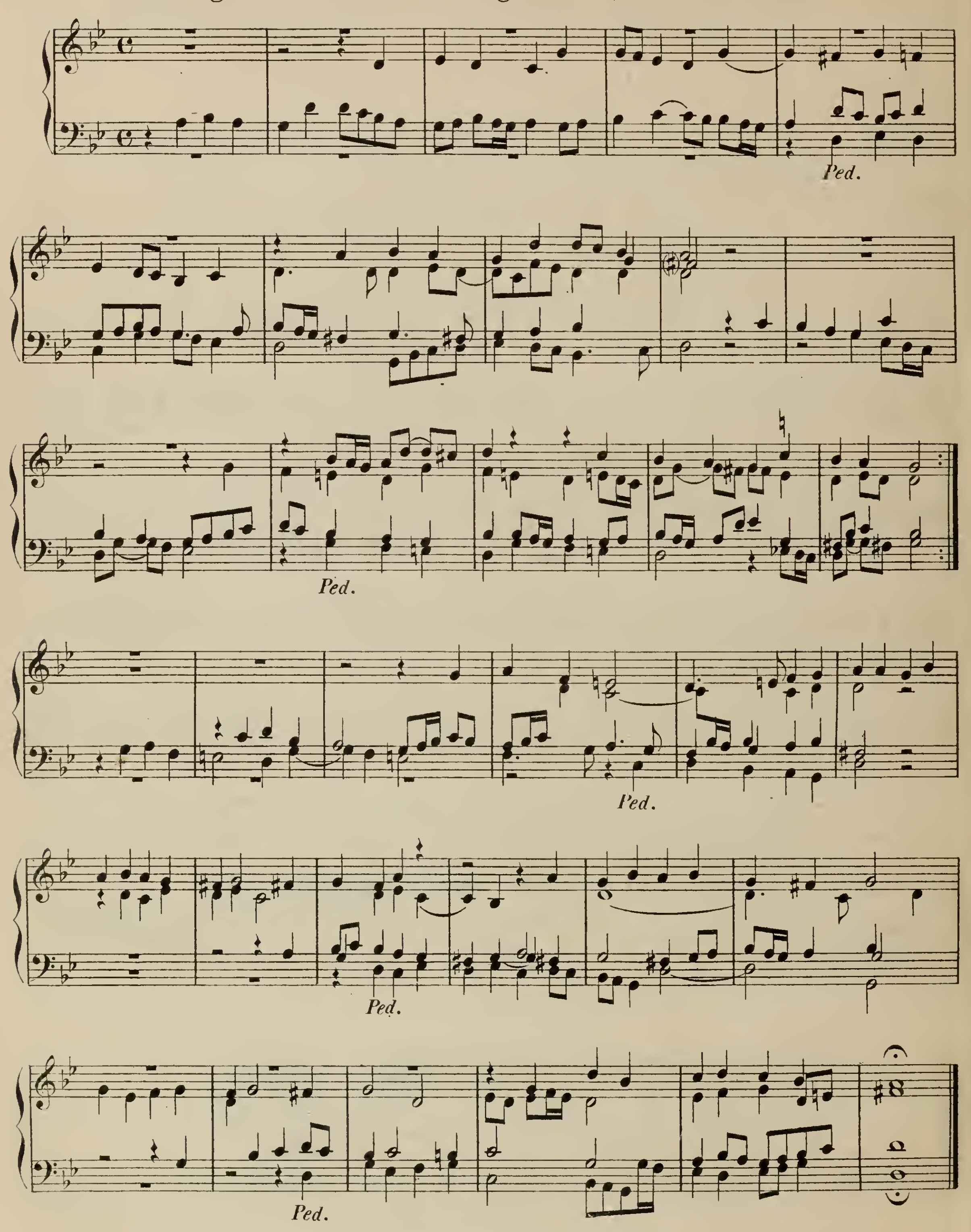

(P.)
Adagio.

Friedrich Wilhelm Zachau.*)

geb. am 19. Nov. 1663, gest. am 14. Aug. 1712.

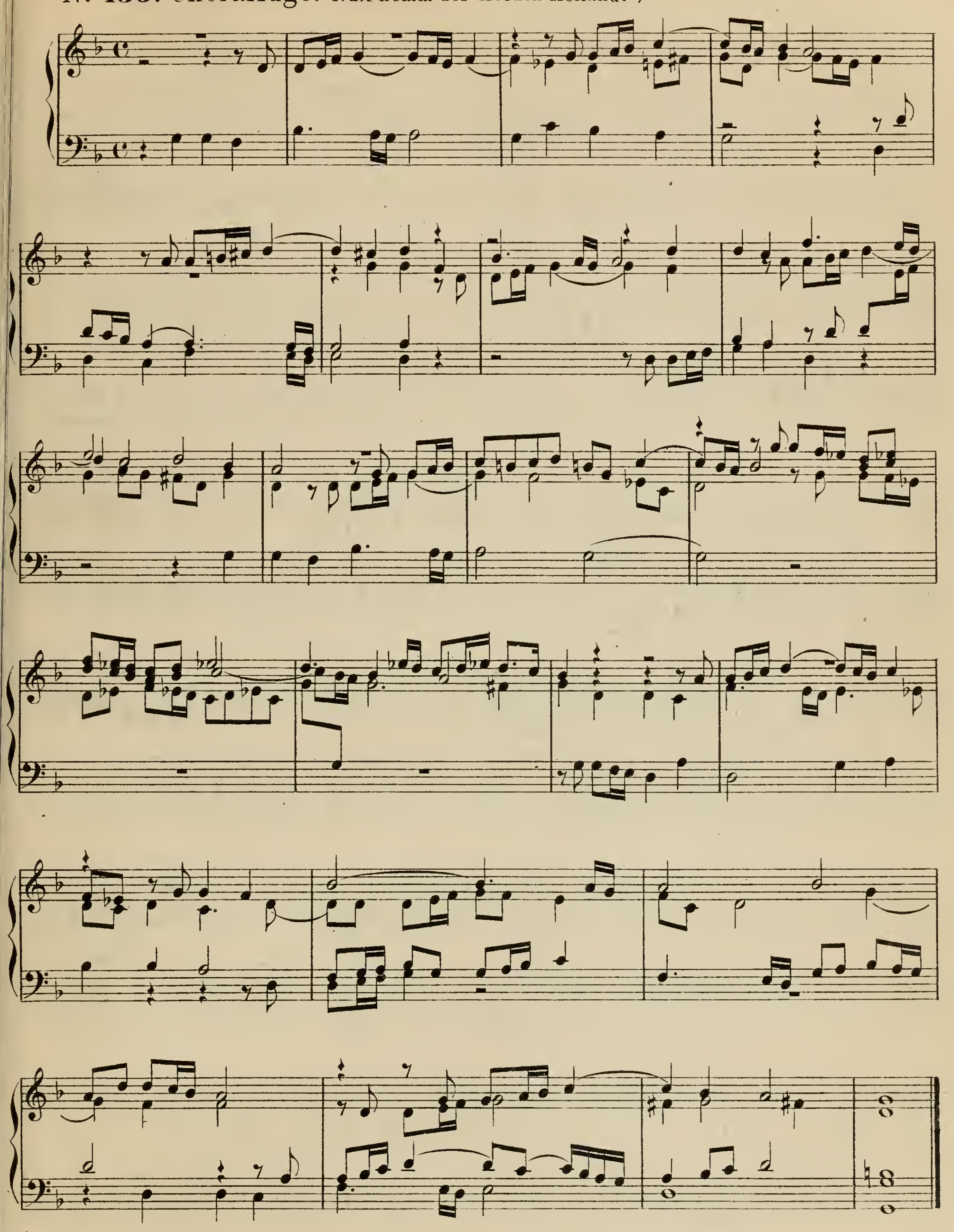
Handschriftlich.

N°. 134. Fugirte Choralbearbeitung: Ach Gott, vom Himmel sieh darein.



*) S. 203.

Nº 135. Choralfuge: Nun komm der Heiden Heiland.*)

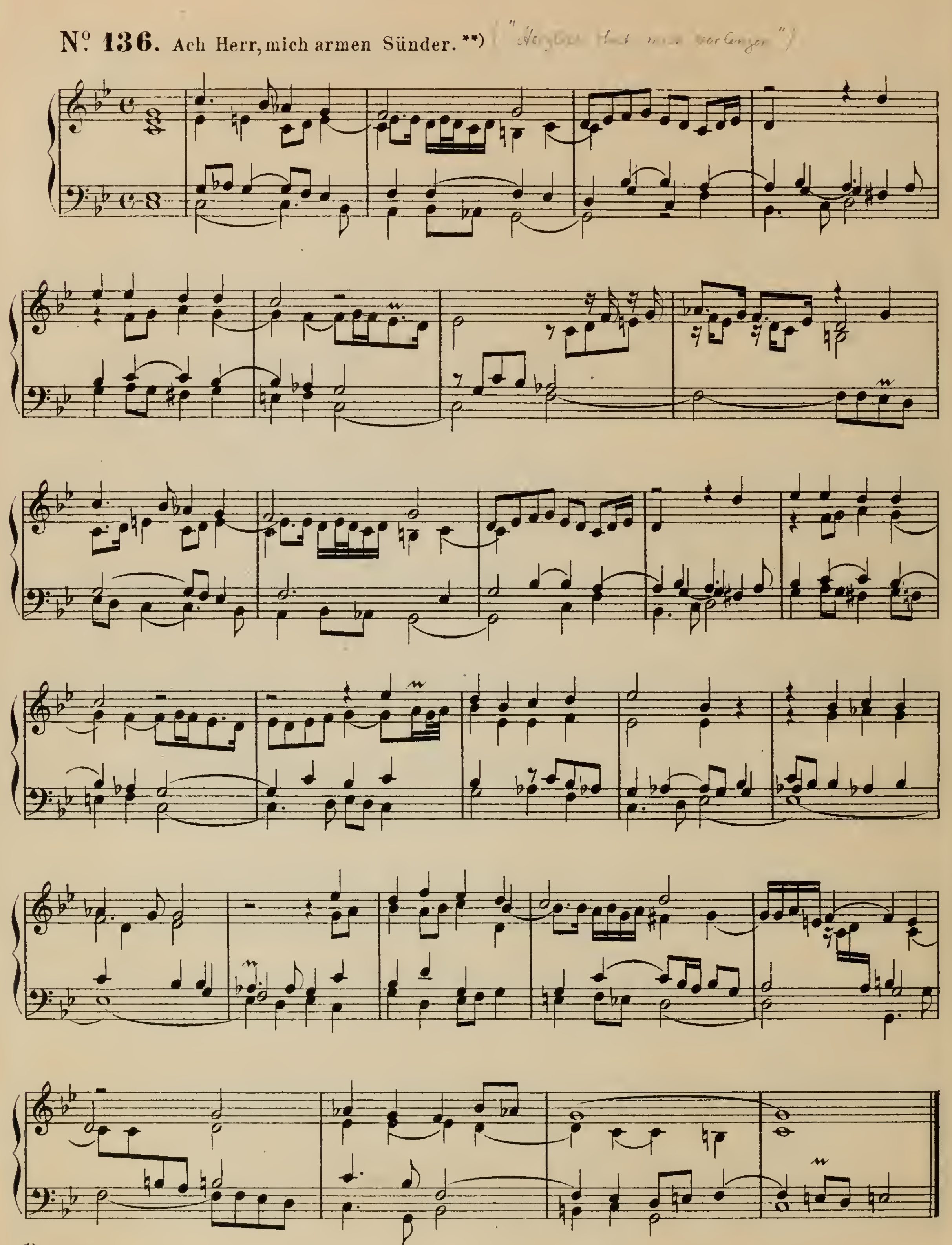


*) Fr. Chrysander: G. Fr. Händel; I, 24.

Johann Kuhnau, *)

geb. 1667, gest. 5 ten Juni 1722.

N°. 136. Ach Herr, mich armen Sünder. **) ("Herzlich thut mich verlangen")



*) S. 205.

**) Nach freundlicher Mittheilung des Herrn M.-D. Frankenberger in Sondershausen.

M. H. V.

